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DISCORDER

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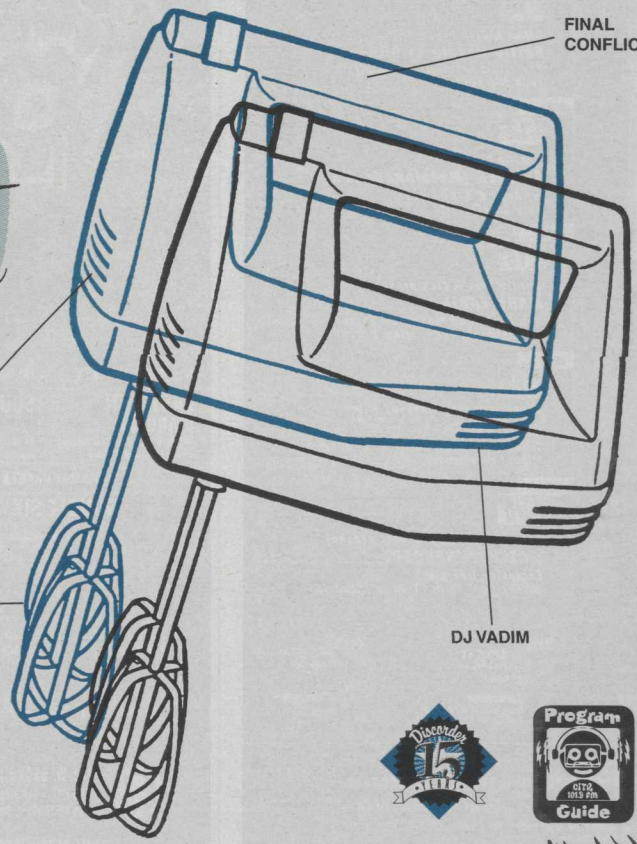

Hot

FINAL CONFLICT

TRIBE 8

STORM AND STRESS

DJ VADIM

Discorder 15 Years

Program Guide

sonar

nordic trax

MAY TUE 05

5-0 presents
JOHN HOWARD (S.F)
$5 after 10

MAY SUN 10

GOLDIE
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MAY WED 13

GMan & Rizk Present
Battle Royale @ GRANDE
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MAY THR 14

Presha presents
A-SIDES (Metalheadz, UK)
w/ Andy B & Kilo Cee
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MAY FRI 15

Nordic Trax & Flex present
MARK FARINA
San Francisco Mushroom jazzer
w/ residents Luke, Mike & Dana D

MAY SUN 17

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WED		**SAT**
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WEDENSDAY MAY 13

DOUBLE SIX No Cover
Laszlo Kovacks and Todd Tommorrow

WEDNESDAY MAY 20

HIP HUGGER No Cover
Austin Blast & Sipreano

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MON: LATIN JAZZ	TUES: HOUSE	ALTERNATING WEEKLY WED: SOULJAZZBOSSAFUNK	SUN: DRUM'N'BASS
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DiSCORDER

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May, 1987

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COVER

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editrix: miko hoffman
art director: ken paul
ad rep: kevin pendergraft
production manager: tristan winch
graphic design/layout: kenny, magnetic malcom bubble, kelly donahue
production: bryce dunn, ann goncalves, patrick gross, alia hussey, christa min, stefan udell, malcolm, shane van der meer
photography& illustrations: jason da silva, ted dave, richard folgar, lori kiessling, suki smith, patrick
contributors: barbara a, brady c, julie c, consumer, glenn d'c, greg e, sarah e, sean e, anna f, noah g, patrick g, steve g, pieter h, jonas, anthony k, namiko k, meegan m, joseph m, janis mck, nardwuar, evan s, suki s, jim v, brian w, tristan w, jerome y
programme guide: namiko kunimoto
charts: julie colero
datebook: tristan
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DEADLINES: Copy deadline for the June issue is May 15th. Ad space is available until May 20th and can be booked by calling Kevin at (604) 822-3017 ext. 3. Our rates are available upon request. *DiSCORDER* is not responsible for loss, damage, or any other injury to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs and transparencies), or any other unsolicited material. Material can be submitted on disc (Mac, preferably) or in type. As always, English is preferred.

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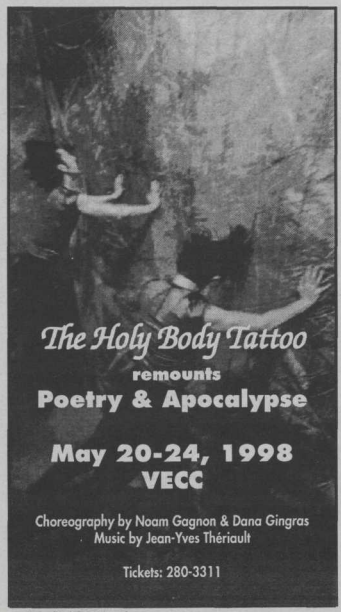
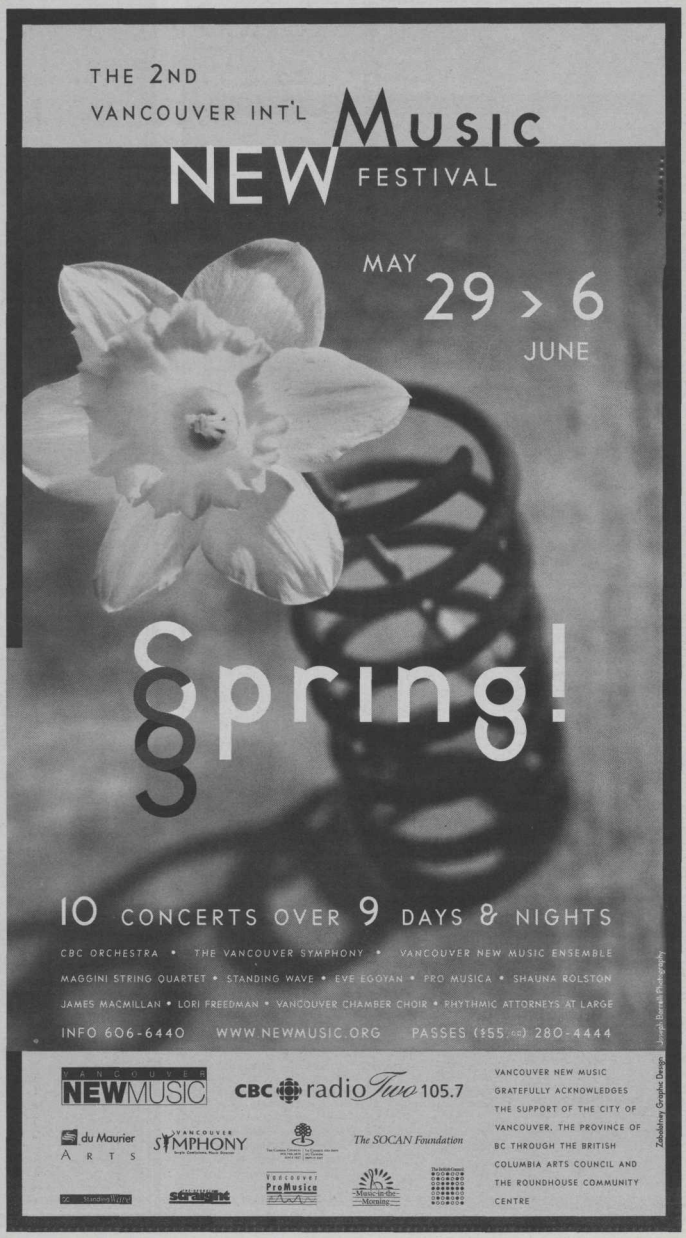




Vancouver Symphony

FRIDAY MAY 29 • ORPHEUM THEATRE • 8PM

Featuring Guest Composer James MacMillan in a performance of his dramatic THE WORLD'S RAMSOMING. A premiere by Keith Hamel sends the orchestra into OVERDRIVE, and Rodney Sharman's THE ARCHAIC SMILE form an international evening that also features Spanish violinist Francisco Comesaña in Sofia Gubaidulina's OFFERTORIUM.

Maggini String Quartet

SATURDAY MAY 30 • ROUNDHOUSE • 8 PM

"In a world teeming with hot string quartets, the Maggini is one of the hottest," proclaimed the Washington Post in 1995. New works by Guest Composer MacMillan WHY IS THIS NIGHT DIFFERENT? and Owen Underhill THE ALYNNE. Also not to be missed: Benjamin Britten's STRING QUARTET #3, his masterful final composition.

Vancouver New Music Ensemble

SUNDAY MAY 31 • VOGUE THEATRE • 8PM

Join this *"tribe of explorers searching the perplexing edge of the avant-garde for the shape of things to come"* for a quartet of fresh, new, made-in-Vancouver works by John Burke, Jacque Leggatt, John Oliver and Nikolai Korndorf – who puts an end to OWEN UNDERHILL AND HIS MAGNIFICENT EIGHT with a single pistol shot

Standing Wave

MONDAY JUNE 1 • VOGUE THEATRE • 8PM

One of the most dynamic voices in Vancouver's new music scene, this quintet presents an all-Canadian, all-commissioned program of pieces with electroacoustics by Serge Arcuri, Brent Lee, John Oliver, Stephane Roy and Doug Smith, and MUSIC IS A BEAUTIFUL DISEASE – a theatrical work by Peter Hatch.

Eve Egoyan, solo piano

TUESDAY JUNE 2 • VOGUE THEATRE • 8PM

Egoyan's performances of contemporary repertoire are considered by composers to be definitive. Her Spring! solo recital is an intriguing blend of music by four composers who are fiercely original: Erik Satie, Michael Finnissy, Alvin Curran and Michael Longton

CBC Vancouver Orchestra

WEDNESDAY JUNE 3 • ORPHEUM • 11AM

Rising young composer Heather Schmidt offers a premiere for cellist Shauna Rolston and the CBC Orchestra, and James MacMillan gives us TRYST, a work of "compelling cumulative energy."

Vancouver Pro Musica

WEDNESDAY JUNE 3 • VOGUE THEATRE • 8PM

A plugged-in evening of live electroacoustics – instruments and tape, signal processing and interactive systems. The program includes new works by Janet Berman, Scott Morgan/Doug Cross, Ron Samworth, Rita Ueda, Scott Wilson and Martin Gotfrit.

Rhythmic Attorneys at Large

THURSDAY JUNE 4 • VOGUE THEATRE • 8PM

Explosive percussionists Beverley Johnston and Salvador Ferreras join forces with power-packed piano duo Popov and Vona to perform works by Luciana Berio, Christos Hatzis, Tobin Stokes, Omar Daniel and Bradshaw Pack

Vancouver New Music Ensemble

FRIDAY JUNE 5 • VOGUE THEATRE • 8PM

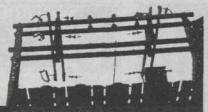
Works by Iannis Xenakis, John Korsrud and Melissa Hui are performed with the three finalists of the VNM Competition for Emerging Composers.

CBC Vancouver Orchestra

SATURDAY JUNE 6 • VOGUE THEATRE • 8PM

Judith Weir's PIANO CONCERTO plus a premiere by Janet Danielson and Ann Southam's WEBSTER'S SPIN. The Vancouver Chamber Choir joins the orchestra for MacMillan's epic SEVEN LAST WORDS FROM THE CROSS.

Vancouver Special



BY JANIS McKENZIE

It's springtime, my staid navy blue '60s sedan is encrusted with pretty pink cherry blossoms from the tree in front of our house, the sun is shining, and it's warm enough to go out without a coat. Now all you need is something good to listen to, right?

JUNGLE
It's So Fuck'n Great to Be Alive!
(Porcelain God)

Wow! The title track, which appears first on this EP, is my favourite local pop song of the year. It's simple and happy and squeaky-clean sounding fun that seems designed — and I mean this in a good way — for commercial radio airplay (except of course for that "fuck," which probably won't go over well with the music programmers). In the remaining five songs, **Jungle** seems to be mining the best and (so far) less tired nuggets from the 1970s: there's an **Alex Chilton** song, which is imbued with a joyful **Iggy**-esque quality, and plenty of hints of the **Stones**, **Bowie** (from his early days, when he used the top of his range), and even the likes of current revivalists like **Supergrass**. The singer's voice has a way of breaking (most notably in "Summer Heat") that's mighty appealing, the tunes are catchy, and the rhythm section is rock solid.

My only quibble is with the squealy guitar solo in the second track, "Common Blood," which started to give me flashbacks of some of those *other* bands from the arena rock era. Never mind — Jungle knows how to have a good time!

FOUR BARREL
The Dukes of Hemi Orange
(independent)

At first I was all excited by the references to muscle cars (well, carburetors and mighty Mopar motors) in the names of the band and the CD, and even started to wonder if *The Dukes of Hemi Orange* might be referring in some way to the 1980s **XTC**-alter-ego psychedelic band **Dukes of Stratosphere**, but, well ... certainly the EP is loud, and this Victoria-area three-piece makes good use of that huge, crunchy, machine-gun guitar sound, but I kept hoping for something more, something different, maybe even something a little tongue-in-cheek. Nope. But I can't imagine how you could get more volume and earnestness into a little four-song CD like this, and hey, I bet you can skate to it.

JOEL
Regret
(independent)

If I call **Joel** Maple Ridge's answer to **Billy Bragg**, and if I tell you that the first song on the CD is called "Wankouver," will you keep reading? Well, I hope so, because in spite of the way it sounds on paper, this recording is truly worthwhile. For most of the CD, Joel is an angry young man with an acoustic guitar, and often the songs are on the tuneless side, and sometimes the guitar sounds more like the percussive clicking of picks on dead strings than any discernible chords. But the lyrics, and the sheer force of Joel's delivery, make all the difference, from the very first line of the very first song: "What we need right now is an earthquake to make us disappear." In the second song, "Party Tune," he's like that scruffy, annoying, incompetent busker who steps right in front of you as you come out of the liquor store — a busker who *knows* just how much you'd like to avoid listening to him: "This is the song that does not make you care/ This is the song that does not ever make you want to care."

The CD is loaded with quotable lines (one more: "You'll run out of bullets long before I run out of breath," from "Hair Trigger," one of the bonus tracks), uncomfortable scenarios, and all-round prickliness. Eventually, toward the end of the listed 13 tracks, the songs become more tuneful and other instruments join in, and the five bonus tracks are performed with a full band, but Joel never does pull his punches, no matter what he's singing about or who's accompanying him. Who is this guy, anyway?•

Demo Derby

BY SARAH EFRON • citrnews@mail.ams.ubc.ca

On Good Friday, a small demonstration was held in the Vancouver rain in support of the Zapatistas in Mexico. Demos took place on this day in various cities throughout the world and via the internet (called "electronic civil disobedience"). The Zapatistas and their supporters have been struggling for greater autonomy for indigenous groups in the southern state of Chiapas. A speaker at the demo described his experiences as an international observer in Chiapas. He talked about the government's restrictions on foreigners in the area through the use of "immigration check points." He described the situation as a "low intensity war" and said, "international observers estimate that there are 70,000 Mexican troops in Chiapas and they are ready to attack."

At the same time as the demonstration, the Zapatistas were seizing land in Chiapas to create an "autonomous town." Before dawn the next day, the army and police entered the town and expelled the Zapatista supporters. Eight Mexicans and 12 foreigners were arrested, including at least two Canadians. The foreigners say they were denied the right to contact their consulates or have a proper hearing. Two photojournalists say they were attacked. Locals fear that the expulsion of foreigners and press indicates a military crackdown is coming.

Activist Jesse Scott was arrested at a "Hands Off Iraq" demonstration on rather suspicious charges. He was arrested for writing graffiti at the Student Day of Action way back in January. Seems the police were suddenly reminded of his outstanding crimes. Scott says the arrest is meant to intimidate activists.

Students at the University of Guelph who call themselves "the Student Liberation Front" occupied a coffee shop in their student centre called the Daily Grind. They presented a petition to the University's Hospitality and Retail Services, demanding that they "eliminate support of companies that actively contribute to global inequities." Guelph students are angry at the recent announcement that their tuition will rise another 7.5%, adding $270 to the existing fee of almost $4000 a year).

At UBC, some students visited the crowds in the popular Storm the Wall contest, in which students run, bike, swim, and finally scale a giant wall. In recent years, the wall has become a billboard, featuring the logos of corporations such as Adidas and McDonald's. Student activists handed out fake coupons for free Big Macs. A visiting group of school children swarmed around eagerly to get coupons. They were disappointed to find out that the coupons were fakes which described McDonald's union-busting techniques, poor nutritional value and Third World grazing policies. Fortunately, McDonald's representatives were on hand to give out real Big Mac coupons, provided that you traded in your subversive fake coupon. A blood-covered Ronald McDonald look alike even made an appearance. He tried to "storm the wall" but was seized violently by security guards before he got a chance.

With classes over, it leaves the student activist with a lot of time on his/her hands. To help the student readjust to his/her life off campus, I have a list of suggestions for things activists can do on their summer vacation.

1. Go to Chiapas as an international observer. Buy sombrero and camera and pose as a tourist.
2. E-mail Chrétien, Axworthy, Zedillo on a regular basis. Try to find out if Jiang Zemin is online.
3. Write a manifesto.
4. Buy a suit. Infiltrate corporate dinners and CEO meetings. Stand on chair and yell "DOWN WITH THE CORPORATE NEO-COLONIALISTS."
5. Hack into Fraser Institute website and replace text with Che Guevera's diary.
6. Hang out at Spartacus books and read Noam Chomsky's works, volumes 1 to 44.
7. Take package bus tour to Washington DC for the Tibetan Freedom Concert.
8. Stock up on glass chalk if on sale.
9. Work on giant puppets of Paul Martin, so in case he becomes the next Prime Minister we'll be ready.
10. Contemplate name change from Radical Anarcho Agit-Prop Student Action Network to Radical Anarcho Agit-Prop Student Action Alliance.
11. Apply for a visa to get into Malaysia for APEC '98 in Kuala Lumpur. Wait for rejection letter.
12. Suntan in Cuba.•

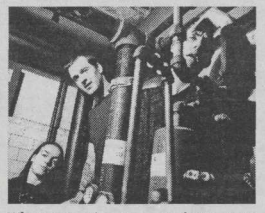
The Idols

Who are you (names, ages and instruments played)?
Natasha Moledina (23): bass guitar, vocals; Christopher Tait (22): vocals, guitars; Shawn Mrazek: It's a mystery to me.
State your purpose. Why did The Idols become a group?
Chris: Guts, attitude, love, passion and hate in an era that mocks glamour, sex appeal, confidence and rock 'n' roll in general. We envisioned The Idols to be a group that musically and visually could never be dull ... and what's more, none of us want to live in a nine to five world.
Natasha: We're more ambitious than that. It's the same as any hope or dream, the difference being, no one can wake us up. We want to be remembered.
Are you really abandoning Vancouver in May for London, England? Please explain.
Chris: Yes. Polygram UK has offered to advance us a considerable amount of money in order to coax us to go overseas to rid those Limeys of their boredom and anxieties of unemployment. So, with stars in our eyes, we've accepted and endorsed this proposal, even though it means we'll probably end up employed too.
Natasha: Now, 'abandon' seems a strong word as nothing is forever.
Chris: We will never leave behind the soil our *mothers stained with our birth.*
What bands do you see as your contemporaries?
Chris: I don't have any money to buy new music right now. I've been given twelve doses of gamma radiation, and if anybody makes me angry ... I like Television.
Natasha: The Chameleons are my favourite band in the whole wide world. I like Ultrasound, Suede, James, Manic Street Preachers.
Shawn: I am only consumed with what we're doing right now.
Have The Idols learned anything from hanging out with Copyright?
Shawn: Pete Bourne has really influenced me as a player.
Natasha: I've learned that you need to go through the American copyright office to take care of business because the Canadian one isn't recognized worldwide.
Chris: Well, when I'm hanging out with Tom Anselmi and Pete Bastard, I look at Tom's ... get embarrassed, and put mine back in my pants. Then, Tom looks at Pete's ... gets the willies, and puts his away. In the end, I guess Pete's the only one hanging out teaching all of us a lesson.
You guys have painted on oily vinyl records for gig promotion purposes, and given away 'Heart Attack' candies. Has this been successful?
Natasha: Of course. It was a good idea and it stood out. People really noticed the records.
Shawn: The way I see it, the more you give, the more you get.
Chris: Well, the reason we get to host Much West every Tuesday at 4:30pm is because of things like those records and candies.
While growing up in Fort Langley, did you ever take the bus downtown and hang out on the art gallery steps? Did the Morrissey fans outnumber the 'punkers' in your high school? Take us on a tour of what it was like to be a high school Idol.
Natasha: The Def Lepard fans outnumbered the Morrissey fans and the punkers in my school. Chris and I both attended the same institute. He was a punker and I was more of a 'new waver.' Destiny and lack of common ground between anyone else brought us together there.
Chris: The high school years in Langley were filled with high points and low points. My best friend, at the time, was always in trouble and I was known as a clown. Every morning, we would eat a pack of Rolaids and drink a can of Pepsi ... then sleep through our classes. I got so pessimistic during grade 11 that I had stomach aches everyday. We were the punkers then and I think we were outnumbered by the Christians. My best memories include hanging out on the art gallery steps during the summer of 1990. All of us, together, made up kind of a John Hughes family.
Natasha: I wished high school would have been like *Some Kind of Wonderful.*
Chris: The scene downtown got boring and filled up with people who had no ideas.
Shawn: Well, as for me ... I went to an all boys school where ALL the boys liked Morrissey.
Ask yourself a question and answer it.
Chris: Who cares?
Oh yes ... this *is* a good question. Do those big boys on big labels care? After working your ass off while kissing everyone else's. It's too bad your 'Auntie' isn't the A&R rep for EMI. I guess those big boys really don't care. Could those elitists from those closed punk rock circles care? Well, they're the first ones to say they don't. I'll tell you, reader, who cares. The things we turn to in order to keep sane are music, film, television, poetry, art ... this world is held together by the art. We all care, even though most don't know it ... we all care.
Discography:
Divided We Fall (demo CD), *Let's Loose Our Minds* (CD-EP)
Contact:
The Idols, PO Box 1216, Fort Langley, BC, V1M 2S5/ 604-888-3803/ theidols@hotmail.com•

Radio Interview

Live from Thunderbird Radio Hell can be heard Thursdays from 9-11 pm on CiTR 101.9 FM

MOTORAMA



Who are you (names, ages, instruments played)?
Denise: 67, drums; Marcus: 72, gutfiddle; Ryan: 13, bottom.
Name your contemporaries.
The fine singing folks at the Jesus Revival Centre, Civic Pride, Elementary school bands.
Should every band have an experience like playing Club Paradise in New West? Describe what happened.
Marcus: Oh, absolutely! Sadly, it's no longer with us. The first time we played there a couple a years ago we were paid with two cases of beer — but we couldn't open them before we played so these two cases were delivered to the stage and they all had to open for some reason. Beer goes flat in 16 minutes and we really couldn't drink 24 beers while we played and we were the last band on. So we were supposed to drink them quickly before we left. After our set, a guy came into the bar, bumming change from the patrons so he could buy a beer. So we gave him the two cases. He was so grateful that he basically offered us his two first born.
Ryan: We played with a band called Cosmic Dog. A punk band. Punk as a band could ever be, I suppose. Anyhoo, we made off with their union jack flag with 'cosmic dog' punkishly scrawled in magic marker across it. It is now proudly displayed in our jam space among the other trophies. The Paradise was a time machine where you could travel back to the golden '80s. A colour scheme of purple and gray and comfy wicker chairs in the back. I think we made four dollars — which was a lot back in the '80s.
Denise: Yes, every one should have the experience of playing the Paradise, especially if you're a girl drummer. Long-haired death metal guys will come up talking to you, asking you to drum in their bands.
When you guys played live here on Thunderbird Radio Hell, Marcus's vocals sounded great. But they weren't distorted as usual. Would you ever consider ditching the distortion?
Yes.
Do you really practice 'underground' on East Hastings Street? What's the street like? Please paint a picture for us. Is Mike Reno of Loverboy's brother really a hot dog vendor down there?
Marcus: Stevie Reno, the hot dog vendor — he actually runs a platoon of hot dog vendors and he carries little dogs around in his jacket. Actual dogs — these tiny little Chihuahuas — tons of fun stuff on the street. Junkies, ladies of the night. You can buy anything for eight dollars 'cause that's what it costs for a hit of crack.
Ryan: On the east side of the street (between Hastings and Pender on Abbott Street), you'll find the glorious voices of the Jesus Revival Centre pumped out into the street through crappy speakers and the Grand Union country bar. On the west side there is a gay bar, a lesbian bar, and a gay and lesbian lounge. Then the whole block is peppered with junkies and dealers.
Denise: We do practice very underground. You can hear street noise over our heads, footsteps. What's the street like? Short. About a hundred meters long. They have pizza, Jesus Revival Centre, key cutters, a pawn shop. And hot dogs.
Upon whom would you most like to exact revenge? Why and how?
Denise: Fatso, for being an anal control freak for four years in my lab. Every one knows where fat comes from. I'll sterilize her in the extra big autoclave.
Where does Motorama get all those sound effect tapes from?
Marcus: I bought a whole bunch of tapes from Salvation Army. Narrated Disney stories, marketing strategies, crazy stuff. Also, I tape the Art Bell show and dialogue from movies.
Ryan: My tape samples I record on my four-track. A sickening blend of moaning, twisted choral singing, farts and the static you would find on AM radio between station broadcasts.
Denise: We leave that up to the guys.
Ask yourself two questions and answer them.
Why do you commit such meaningless crimes?
Denise: Because the devil hides in small details!
Ryan: Haven't found the meaningful crimes yet. Just keep trying, I tell myself.
Marcus: For fun and profit.
What is your ideal rock moment?
Ryan: I remember my earliest rock fantasy. Something I was embarrassed about many years after. But now, I triumphantly expose the truth to you. The members of Slow and Tankhog used to have this high school band. They played my elementary school covering DOA songs. Later that night, I dreamt I was on stage with them. We were all wearing these white jump suits and I was playing the saxophone. The next day I met up with some pals, all who had that spark in their eyes from the previous day's rock feast. We decided to form a band called Devo II. Our only show was lip synching 'Mongoloid' in the cafeteria. My ideal rock fantasy would be to go back and play out this fantasy once and for all!
Anything else?
No.
Discography:
Two demo tapes and an upcoming CD.
Contact:
Marcus, 4572 Quebec St., Vancouver, BC, V5V 3L9/ 604.874.6667/ fast_7@hotmail.com
Denise, reichow@sfu.ca, 604.258.8140
Ryan, 604.874.8304•

FINAL CONFLICT

By Suki and Jonas ◆ Photos by Suki

On February 13, DiSCORDER voyaged to that murky Jewel of the Northwest known as Seattle to meet up with Final Conflict. Since the mid-'80s, L.A.'s Final Conflict have been offering up their political message through aggressive hardcore punk on wax and on stage. The bar was smoky, the punks were drunk and the show was amazing. What more can you ask for ... except maybe a T-shirt table interview. The band: Ronnie, screams; Jeff, guitar; Ron, drums; James, bass. Record button on!

***DiSCORDER*: Do you find your politics have changed over the last ten years or so? Any evolution in your political thought?**

Ronnie: I think that in our 'old age,' we've actually gotten more stubborn views and more determined because we have to live with them. It's really easy to say 'Fuck the System' when you live with your parents and they're paying your bills and stuff.

Jeff: Unfortunately, we never had that luxury. We used to go around with all these bands around our area that would give us shit for playing under certain promoters, you know, and they're playin' the same fuckin' backyard every other weekend to the same people. I mean, we're not making any fuckin' money, we're just reaching more people.

Ronnie: We are, or the majority of us grew up, underclass or working-class backgrounds. All four of us.

You weren't 'bored.'

Ronnie: I am probably the one in the band that had it more easy than the rest, but I came from a total working-class family. My father is retired, but he still works mowing lawns. My mom should be retired, but she's still working. I don't care about what some 17 year-old college student thinks about my band. Because I know when I go to sleep at night, the views I had five years ago ...

Jeff: Keep in mind we've been into this thing for 15-20 years, man. All these fuckin' little two-punk people, fly-by-night in the punk scene — they're the most punk people in the scene, you know — telling everybody else what to do. We just got tired trying to talk to those people, because I know they're gonna be gone, and that their opinion doesn't mean squat. There's no commitment.

Ronnie: You look at the letters column from *Maximum Rock 'n' Roll*, and I can give you an issue from eight years ago, and it's the same fuckin' letter column. It's the same people complaining about the same thing.

What do you think of guys like Steve Ignorant, for example, who turn their backs on a lot of the political beliefs they once held and, in his case, no longer call themselves anarchists?

Ronnie: I got the chance to hang out with those guys and it was really refreshing to be with someone who not only was a big influence on my life ... I think that, with a band like Crass, and even to an extent, us, people have put these expectations on us. We never called ourselves a Peace Punk band, we never called ourselves a political band.

Jeff: People treat him like a martyr and when he doesn't dish out what they expect, they cut him down. That guy stuck to his views. There's no fuckin' bullshit with that guy, or any of those guys.

How do you think your political and social views translate to your audiences? Do you think people get it, or do they just come out to get wasted and have a good time?

Jeff: When that guy got up tonight to do that spoken word, after everyone was cheering and everything, and my friend turns to me half-way through and says, 'I bet half those people don't think he's talkin' about me.'

Ronnie: Ron, our drummer, just showed up. He used to be in Antioch Arrow. Ask him any question about emo [laughs]. He's our resident emo.

Ron: Ronnie's plenty emo. He just has this punk rock armour. He takes it off, and then goes and takes it off for his girlfriend.

Ronnie: Ron has been in the band since November, and has entrenched himself far deeper than any other member we've ever had.

Do you think that has to do with playing such emotional music in the past? [laughs]

Ronnie: No, it's 'cause we're two Mexicans named Ron, and that's why.

Ron: The Latino connection.

What kind of a scene do you guys have in Southern California? Do you get a pretty broad section of people coming out or is it all the leather jackets and studs set?

Jeff: It's a bunch of guys that tattoo themselves and look like they're in the Exploited, but all those guys are totally dedicated to punk rock.

Ronnie: They're not just these cosmetic punker kids. They live for fuckin' punk and love it. But we get skater kids, metal guys, and even straight-edge kids have started to come and see us because they've realized we're not drug users anymore and we're really into keepin' a clear head on our shoulders.

Jeff: We had that whole punk rock gang thing that was so heavy down there and most of those guys are gone now, and that's a great thing. The skinheads have their own scene, and stay the fuck away from ours. And the cops aren't botherin' the punkers like they used to — they're so busy with the gang thing.

Ronnie: We don't make music for any certain set of people — we make music for us and we want everyone to hear it, so we have deliberately played with bands like Locust. We played with Stratford Mercenaries [Steve Ignorant's new band] and Locust, and those guys stripped down to their bikini underwear, which was hot pink and zebra striped women's underwear, and were stage-diving. Joey needs to shave his bikini line.

Ron: They jumped out in the slam pit where everyone was being all serious and macho, and moshing it up. There were these skinny kids in women's underwear and it was so good.

Ronnie: It broke the testosterone level.

Jeff: There's a whole bunch of 'punk' bands out right now that are nothin' but a bunch of fuckin' jocks, calling themselves punk rock. .

Ron: Yeah, like that whole Victory Records thing.

Ronnie: You know the one thing that always perplexed me about those testosterone pit guys? They're the most homophobic guys, but I wanna know why they would much rather be runnin' around in a circle with a bunch of other guys rubbin' each other with their shirts off instead of havin' a conversation with a beautiful girl.

Ron: And pushin' the girls out of the way, saying, 'Come on, this is a man's game, you know.'

Ronnie: I'm really into slam dancing, 'cause I think it's like the total homo-erotic, masochistic thing. I think it's great, but I want them to recognize that and say, 'Hey, you know what? I like guys and I like male bonding, and I'm into it, and I wanna touch their weenies, and stuff,' but they won't admit it. I can't get them to admit it. It's so frustrating. You know everyone needs to take a dick up the ass once in a while.

I actually read an interview in a zine about a year ago where someone was asking a bunch of slam dancers if they ever got an erection while in the pit, and they said yes.

Ronnie: That is so hot!

Has the band Final Conflict ever had any paranormal experiences?

Ronnie: I've lived in a haunted house, but I never believed it. Roommates would tell me these stories, but I would never believe it [until] I experienced it.

What would happen?

Ronnie: Footsteps. I would hear it walk along my bedroom and I knew no one was in the house. A steady patter of footsteps and, when it would hit the kitchen floor, it would hit the tile floor and make that sound. It would move things once and a while, it would lock my door to my bedroom.

Ron: I had an out of body experience when I was at my house. I was laying down and I don't know if I was dreaming or what, but I saw myself rise up out of my body, and saw my body on the bed asleep, and absorbed through the ceiling and kept rising higher and higher, but could still see my body.

Ronnie: Jeff was in a rainstorm on acid doing doughnuts on the freeway when he was about 17 years old.

Jeff: New Years of 1980.

Ronnie: We are all totally drug-free now, though. We've matured. That's why we don't play 'More Beer' anymore. We're just tea-totallers. We have a couple of beers and that's it.

You got a lot of Christian hardcore bands in Southern California?

Ronnie: Yeah, lots of them. It's kind of an underground thing, but it is really huge.

Ron: I've never been to a Christian hardcore show. I know Roadside Monument.

They're on a pro-life compilation, you know.

Ron: I didn't know that. I know they're on Tooth and Nail.

There are bands that actually get down and kneel and pray before they play.

Ron: That's bad, man. They may as well get the Power Team out there ripping bibles up and flexing muscles.

Ronnie: We know this guy who used to be in that big Christian band, Focused. We get him cussing and stuff — he'll see this girl and we'll say, 'Hey what do you think of that girl?' and he'll say, 'I'd fuck her.'

Everyone: Ohh ...

Ronnie: Yeah, coming from a man who makes money from Tooth and Nail records. And then he says stuff like, 'We were never a Christian band,' and I'm like, 'Oh, yeah.'

Are you still making shirts for Anton Levey's Church [of Satan]?

Ronnie: I haven't made any in a while, but a certain someone [Jonas] never e-mailed me back when he asked for one. He saw the price and he was like, 'Ten bucks!' It was too expensive to be a Satanist [laughs].•

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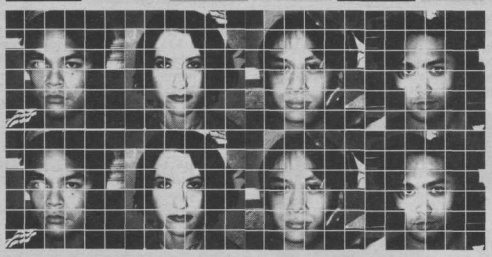

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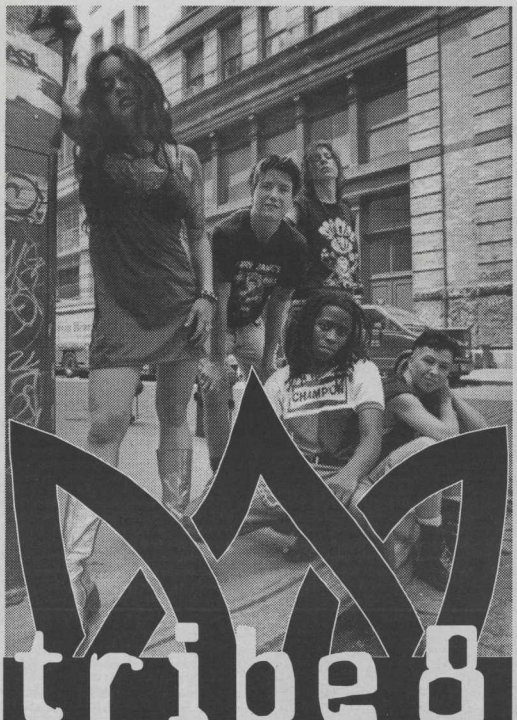


tribe 8

by Meegan Maultsaid

Hailing from the queer mecca of San Francisco, *Tribe 8 (Tantrum Payne: phat bass, Flipper: guitars, ladykilla, Lynn Breedlove: vocals/strap-ons, Slade: drums, Leslie Mah: guitars, tattooist extraordinaire) is probably the world's most (in)famous queer band. With politically biting lyrics, punk riffs by the truckload, a live show unrivaled in the western hemisphere, support from the coolest label around (Alternative Tentacles) and legions of devoted fans, the band is nothing short of a cultural phenomenon. Prior to jumping in the van to cross the US on their ninth American tour, three Tribe 8 members (Lynn Breedlove, Tantrum, Leslie Mah) faxed us over some answers to our*

"Queries for the Queeries."

"You can't market dykes to the mainstream. If you can't fuck it, why give it money? That's the theory in the industry. When they say sex sells, they mean heterosexual sex."

***DiSCORDER*: What was the impetus for starting Tribe 8? Lack of queer bands? To empower young dykes in rural Nebraska? To get chicks? Enlighten me.**

Lynn Breedlove: Sum'pm to do with our coffee-achiever selves. Me and Flip [guitar player] had just got clean and slobber and we needed an outlet for our over-active, new brain cells — all two of 'em.

Leslie Mah: I must play ...

Does the 'dyke band' label wear thin? I mean, OK, y'all are big dykes — we all know that — but doesn't being the centre of 'controversy' [during the Michigan Womyn's Music Festival] over-shadow the fact that you play good, ass kickin' punk rock music? Does the pigeonhole got no windows?

Lynn: We labeled ourselves. That's what we fuckin' are. Dykes. What are they supposed to call us? I think the fact that we're dykes makes us even more punk to straight people 'cause we fuck shit up — fuck with their idea of normal and even revolution — and they like that. It's the very definition of punk. Punk is controversy. The dyke controversy only adds to our supreme punkdom. Peeps used to pay more attention to our dykeness but since we learned how to play, they can't help but notice we also rock. Also, I was a dyke before I was a punk so I don't give a fuck. I use the floor show to get attention and, once we have it, they hopefully buy the record and get the rest of the message, which is far more complex than tits and dick.

Tantrum Payne: Any press is good press.

Leslie: I do tire of the 'rubber penis' or 'strap-on appliance' always getting centre stage.

Is your fan base mostly dyke-driven? When you play to an audience of, say, your typical jocko loogans, do you feel the need to tone down your performance or is it business as usual?

Lynn: Half dyke, half everybody else. We turn up the obnoxia for frat boys but turn it down for old lesbian moms at the hippie bookstore.

Tantrum: And their children.

Do you think being a dyke band has helped or hindered your career? OK, so you were featured in Stolling Rone — that is very cool. However, did David Geffen then call to explain why it would be important to have a dyke band infiltrate the mainstream, that he would personally suck his own dick if he couldn't get you a tour with Marilyn Manson? In other words, what started as a cheeseball 'women in rock' movement fizzled out before they got the good stuff. Opinions on this?

Lynn: We'd get rich quicker if we were the Spice Girls. You can't market dykes to the mainstream. If you can't fuck it, why give it money? That's the theory in the industry. When they say sex sells, they mean heterosexual sex. But I believe in supply side economics. If you feed 'em het sex, they'll think they want it. If you feed 'em dyke images, they'll think they want that. The whole idea behind advertising is to brainwash the market into thinking your product's cool by saturating consumers' vision with its image. But if the men who run the show saturated the market with dykes it would make men obsolete. It's in men's best interest to promote male superiority, ubiquitousness, and women giving them blowjobs, not the other way around.

I've hung out with certain members of your band in San Francisco and I've witnessed the fame firsthand. Is it frustrating to not be able to go out without being mobbed? Seems in SF there's a thriving queer punk scene. Where does Tribe 8 fit into this?

Lynn: We are not famous. I don't know what you're talking about, but sometimes we get in New York clubs for free and get free coffee and beer for our dates. That's nice. I like to stroke my ego by thinking we jump-started the OUT dyke punk movement in 1990. But I live in the centre of the universe. I could be wrong. CORRECT ME IF I'M WRONG. I just didn't see it happening anywhere else.

Last time you played here [in Vancouver] at the Under the Volcano festival, it raised some cries [that you were] 'inappropriate' and 'unsuitable for a family-oriented festival.' What was your sense of the festival?

Lynn: If people don't think we're inappropriate, we're doing sum'pm wrong. The idea is to shock people into my reality, into the reality that their little mainstream world isn't the only world. There's piles of peeps out there doing things totally different than you do. WAKE UP.

Any shouts out to bands you'd like to turn *DiSCORDER* readers on to?

Lynn: Cypher in the Snow on Candy Ass Records is seven or eight dykes, multi-racial, kickass femme revolution ... they are unconventional and hot. Pagan Holiday in Atlanta, Third Sex in Portland, Wives in New York City, Better Than Your Hand in SF, Bitchy from Montreal.

The two questions everyone needs to know pronto, baby:

A) Who gets the most babes?

Lynn: Flipper, Tantrum, Slade. They are handsome and flirty. They work hard for the money. Me and Les just kick back and wait for babes to come to us, but they never do. I think it's 'cause we are rad and girls are intimidated by radness. Is that it or are we dog meat? I don't know or care, because I'm too busy writing a novel and I like being an ugly old man. It makes me more hot when I do finally get a fine young thang. I feel like Bukowski: disgusting. With Les, it's femme phobia. Y'all dykes need to get over it. Chicks in dresses kick ass.

B) Other bands get skateboard or sneaker sponsorship. Does Breedlove get dildo sponsorship?

Lynn: I do get free dicks from Good Vibrations, Stormy Leather, and Vixen.

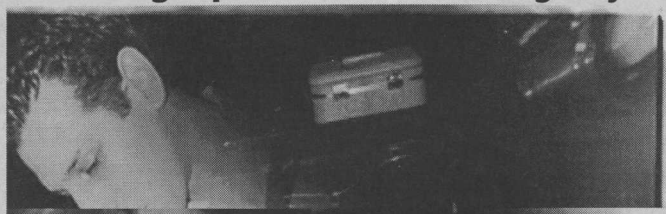
Who is your favourite superheroine of all time?

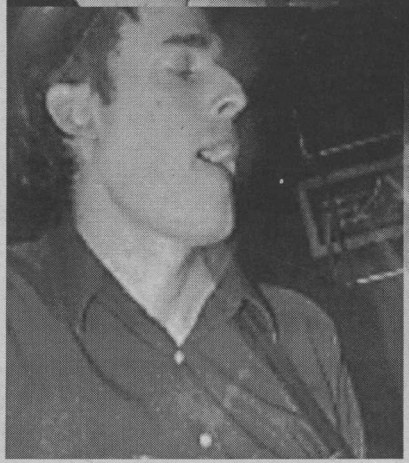
Lynn: Anna Joy ex-Blatz, ex-Grups, current Cypher in the Snow singer/lyricist. She's a revolutionary femme dyke from hell. She takes no shit and is a genius. Also, my mom who has taken a lot of shit and survived. And after 20 years of complaining about my combat boots, she asked to be taken shopping for her own pair. She's a drag queen trapped in a straight woman's body.

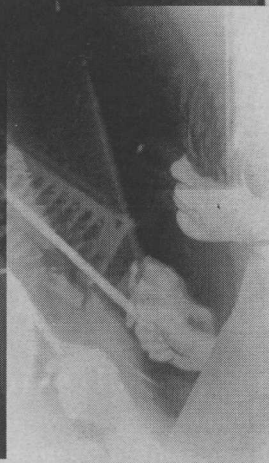
Leslie: My girlfriend is my superheroine. She can take as well as dish out anything.•

If y'all think family values are winning the war, ya better hit the Starfish Room on Thursday, May 21 and catch the Tribe 8 babes as they wind their way through North America to promote their recent release Role Models for Amerika *on Alternative Tentacles Records. Helping them fuck shit up will be guests Jody Bleyle (of Team Dresch) and Che Chapter 127 (the band formerly known as Puncture). Tribe 8 and Che Chapter 127 also play Friday, May 22 at SubZero in Seattle and Saturday, May 23 at El's in Portland.*

Storm and Stress. Characters: Eric, Ian, and Kevin of Storm and Stress. Setting: a restaurant. Author: Jim Van der Meer. Photographer: Lori Kiessling. Stylist: Magnetic Bu







Eric: ... We meet Johnny Depp at Spago. We sit at the bar while waiting for a table. We order drinks. He smokes a Marlboro cigarette, talking about how hard it is to live in this city. You know, that kind of thing? **Jim:** That's what you want me to do? **Eric:** Well, I don't know ... Do you think you can do it? **Ian:** He doesn't seem to be too comfortable with that style. He's a Gonzo journalist. **Eric:** Yeah, do what you know. **DiScordeER: When I bought your album there was a giant sticker on the cover that said, 'Members of Don Caballero and DJ Spooky.' Is the Spooky thing true? Ian:** That's true. **Kevin:** Micah Gaugh plays piano on the fourth song [on the album, *All is all*]. He's on a bunch of DJ Spooky records. **How did you get hooked up with him? Kevin:** I play in a jazz band with him called 40 Stories. **Improv jazz? Kevin:** Yeah. *At this point we were offered a table and on the way from the barstools to the booth I asked Ian about Chicago because all of the members of Storm and Stress have recently moved from Philadelphia to Chicago. Upon reaching our table Ian took the microphone and went to work:* **Ian:** Is this on? **Yeah. Ian:** OK. When looking at the Matador and the Sub Pop large labels which serve as an umbrella for some smaller labels, versus the Touch and Go umbrella of smaller, newer labels, the Touch and Go one has been more successful because it is not owned by a corporation. So it doesn't have to answer to shareholders and the profit pressures aren't there as intensely. As a result, Touch and Go can let these smaller labels develop without the financial demands [of] a Matador ... *Ian continues for about ten minutes, contrasting Chicago to New York and San Francisco and covering a wide variety of issues like size, population, rental costs, and so on. To summarize, he basically feels that Chicago is a more sincere city because "people actually live there" rather than merely going there to make it big as a musician-actor-whatever.* **When Storm and Stress creates a piece, do you start with improvisation and work towards form or do you preplan a structureIan:** We basically start with a song and we try to forget the song. Forget how it begins, ignore the change; however, we continue changing. It's like varying your awareness, blurring your eyes, trying to make it shoot off into the sky to the point where it is just barely recognizable but it still is part-oriented. We keep parts for the sake of tradition. **Musical tradition? Ian:** Yeah. I think it's important that we come across as a rock band with bass, guitar, drum and vocal. By doing that we are attaching ourselves to, I think, the mainstream and that's what we're going to do. To me the word experimental is a powerful word that marginalizes what you're trying to do. If someone says, 'Wait, I don't understand what's going on here,' then someone else can say, 'Well, it's experimental.' Then it's like, 'OK, now I understand' and everything's fine. Whereas if it's like, 'Hey, it's rock and roll,' then suddenly it can't be smoothed over as easily and it has to be thought about. We are trying to not let people use a convenient word to think about us. **How far do you let yourself forget the original song that forms the basis of each piece? Ian:** I think it [the structural basis for each piece] does come out. Subtleties come across to the viewer or listener as if they have discovered a secret and those are much sweeter and have the sensation, at least, of being truer things. I think that we feel that this is a more enjoyable way to go about life. **Like listening more for texture than beat structure. Ian:** Texture comes into play over structure and beats. As people become more aware of the texture, it's almost as if you were staring at a gray surface and you notice some screws and some rivets in it but you step away and you begin to recognize the whole object. As you see the edges of the object you realize it is the hull of an aircraft carrier and when you're staring very close to it, you recognize the metal sheen as the texture but if you really stretch and work your eye and your mind you can actually see the edges and say, 'Oh, an aircraft carrier.' That's how the concepts of texture and structure interplay and bounce back and forth. And with the kind of music that we're doing that element is at play. **Have you ever had a visual idea that you have worked into a musical structure? Eric:** For me, at least, the very beginning is a blank canvas and the music paints the picture rather than the reverse process. **Do you ever get critics calling you self-indulgent? Ian:** Occasionally I have heard the word 'noodley' associated with what we do, but I don't really think, if I understand the word noodley, that it is the proper term because noodley seems to mean lots of notes and, melodically, we use very few notes. I think of us more as minimal rather than maximal. It's really just about stretching and compressing simple melodies. Minimalism seems to show restraint rather than excess. People do talk about us in terms of excess but I do think this is a very simple form of music. **What do you read? Kevin:** I'm reading Joyce's *Portrait of the Artist* right now, which is actually a lot like our music, in a way. **Ian:** In a lot of ways that's what we're doing structurally, if you want to relate the formal aspects of the music to literature. Now, the conceptual element (the whole shtick of the band) in our definition is in the name. You go from Goethe and the days of the original expression of the subject and the beginning of the teenage revolt in Western Culture — of the younger generation that cannot fit into this world — and that just translates perfectly into the whole idea of punk rock and a youth-based culture. And this is an attempt to express our will, wanting and desire in that ridiculous attempt to connect to something so old, which is, of course, a comment on our fascination with rockabilly and all of that stuff. Essentially, what happens is the subject trying to express itself is frozen over and has no feelings left. It really just becomes a robotic kind of New Wave melody that we have, but it is expressed in a very mushy, human way when we play. **There seems to be a lot of theorizing behind what you do. Ian:** Unfortunately, none of us went to college. We are all high school drop-outs. **Do you think Storm and Stress will ever use electronic technology in the future to the extent that bands like Tortoise and Trans Am have? Kevin:** I don't think so. That would take away from the physical element of our music. **Ian:** The shift has gone from the grunge guitar stack to the idea [as expressed through computers]. It's a lot about Kurt Cobain jumping into a drum set in that docu-drama and of course after that, and the success of all that, it's been very hard. The problem with playing loud guitar rock right now is that unless you have a bunch of A & R people courting you when you're playing in a small club, you've automatically become either a failure or dubbed an amateur because suddenly the realm of loud guitar rock has become MTV and Bush playing in front of millions of people. So the problem with playing loud guitar rock in a small club right now, if you'd like to consider yourself as somehow underground, is that you are instantly relegated to the status of failure or amateur — 'just having fun' — whereas punk rock in 1980 wasn't really considered a 'hobby' or 'having fun.' It at least pretended to have something behind it.•

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DJ Vadim by the *Love Sucks* boys, Brady, Joseph and Anthony photo by Patrick Gross

There is something about being very outside any style-culture that really makes it seem like overt and self-conscious dress-up games. It can be both eerie and silly. Yet I'm not totally oblivious, obviously. I understand the fun performative aspect of clothing, body language, technology use, etc. But for the night of Ninjatune 5, Sonar attendees did seem a little gratuitous to me, if only because of the almost heavy-handed currency of it all (both meanings intended here). Whatever. Anyhow, I do really enjoy DJ Vadim's first Ninja Tune album, 1996's U.S.S.R. Repertoire. *It is a wonderful and spooky, deconstructive take on hip hop, still sounding fresh and inventive amidst prevalent big-name hubbub. It is a welcome departure from most tried and true aspects of the genre, while not being too excessively or unnecessarily experimental. However, as I was reminded of in conducting this interview, sometimes the split between the artist and the work can be significant. Maybe my expectations were just disproportionate; he wasn't like I thought he'd be. Then again, maybe there it was just a big cultural difference, and thus we were sometimes on different wavelengths. DJ Vadim was affable enough, although in a kind-of "arms-length" way. Maybe it was because his set was a little mediocre (no doubt a result of an apparently injured "Buddha" finger). To interview, he was occasionally confusing and self-contradictory; oscillating between being starry-eyed and cynical; almost embarrassingly dispensing stock pop platitudes; and often repeating a hyped-up, UK magazine-type version of hip hop history, influence and potential. All this is not to say that he didn't know what he was talking about. He's just an opinionated guy, which is fine. It really wasn't such a bad time or interview. In attendance were me, Brady Love Sucks, my so-called posse of Joseph Love Sucks and Anthony High Hat, plus the two members of Chocolate Weasel — Mark T-Power and the other guy — and, of course, DJ Vadim. Enjoy.*

***DiSCORDER*: Was the set you did tonight representative of the way you normally like to perform?**

Uh, well, I hurt my finger. I don't know how. I did it in the last two days. So I found it quite hard to do any scratching. I can't really use the other fingers to scratch, just this finger. It's kind of hard to write my name with a pen, or anything. It's very hard to grip something. I think it's just bruised. Maybe I just slept badly, or something.

I meant more in terms of the sound and general quality. Was it what you feel comfortable with?

Yeah, It was okay.

Do you have any idea how your record — *U.S.S.R. Repertoire* — has been received in the hip hop community in North America?

Not at all. Ninja Tune is not really a label known for hip hop stuff. So, not at all. But, on my second album for Ninja Tune, I'm collaborating with quite a lot of rap groups and stuff from here, and Europe, Spain and Japan. The new album is called *U.S.S.R. Life On The Other Side*. We haven't arranged the running order, but there's 12 rap tracks, about six poetry tracks, and about 12 instrumentals. They're all full-length tracks. Plus there's, you know, skits.

What is the process like when you're working with these other people? Do you come up with your tracks or a foundation for your tracks first?

Well, the album isn't finished yet. But what I've done is written maybe 80 beat tracks. I send out different tracks to different rappers and crews, and they choose the track they want. I send them the ADAT, they send it back, and I finish it off at home. I do all the instrumental stuff at home and I'm working with lots of djs, and stuff. I also just finished my first mix tape, *Architects of the Great*, with DJ Prime Cuts, the UK DMC champion from '96. As far as I see, there's lots of people out there, like the Scratch Pickles, the Beat Junkies and the X-Men, who've got scratching and turntablism down to a T. And then there's other people, like DJ Primer and DJ Krush, who've got production down to a T. But what I want to do is bring good production, good MCing and good scratching all together.

Can you say something about your opinion against the R&B influence within hip hop?

Well, I just feel that the way things are going now, R&B is watering down the music form. I feel that the media, or how people outside the art-form, perceive the art-form, by its biggest selling performers — famous people, like Foxy Brown, Puff Daddy or Tupac. And it has gotten to a point where the big artists are sampling three minutes of the Police, or whatever ...

You have a problem with that [laughs].

I think for me, even when djs were just cutting up records, before sampling, hip hop was about manipulating a break. And you never heard, back in the day, Africa Bambata playing 64 bar breaks. It's all fast breaks. One bar here, one bar there, chop, chop, chop. It's always about manipulating the break. As soon as you start sampling three minutes of Sade and rapping on top of it, it's going in the wrong direction. People who are coming up within the art-form are seeing people like Puff Daddy and are getting influenced by that. And more and more people are going away from making music as an art-form, as opposed to making it for money. And that's why I'm against R&B.

Wasn't it Africa Bambata who said that more progressive stuff is coming out of the UK?

Well, he was there from the beginning of hip hop, so I can't really say anything about him. But I think that Africa Bambata has always had very eclectic taste. He's said that, back in the day, when he was the man on the street, he used to go record shopping and buy doubles of everything. One time, he went into some classical shop and bought two copies of Beethoven, or something. And people were following him around buying whatever he bought. And then this kid was also buying two copies of Beethoven, copying him. I thought, how sad, this guys going to go home and hate it.

But doesn't the North American hip hop community seem comparatively closed or narrow-minded?

They are, but there is one thing to remember. In America, the community is so large, whereas, maybe in England or Europe, it is so much smaller, and with maybe less choice. But in America, you might have a million people doing it, and of those million people doing it, maybe a hundred crews are actually any good. It's a very small percentage, but if you dig beneath the surface, there's people like Company Flow or the Invisible Scratch Pickles. There's some very good stuff coming out of America. As well as good stuff coming out of England, France, Germany and Sweden.

But to a large extent, the independent side of the market is still really under-recognized.

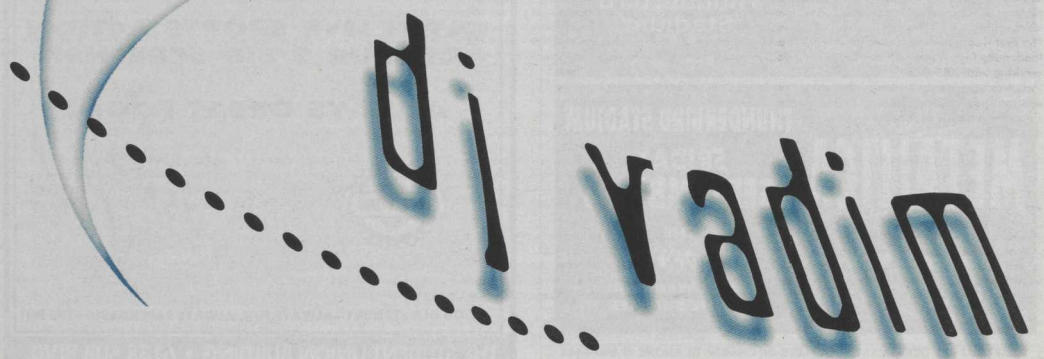
Well, I heard that last year was the first year in 25 years that independent records out-sold major label records.

Of course, in the UK, an independent record is much different that an independent record over here. For them, Blur might be indie, for example. Keep this in mind, dear readers.

I was thinking of Master P, who has a gold record based mainly on sales from within his home city, and then he received major-label interest. Stuff like this, and even lesser known stuff, deserves to get more attention in the popular press. Why not? And it is beginning to. Particularly in *Option* and *Alternative Press* [I can't speak about the hip hop-centered magazines, however], where a lot of the bands that you've mentioned are getting more attention. But they're still 'side-bar' items in *Rolling Stone*, as opposed to Puff Daddy.

I think the problem now is that, as opposed to making music 10-15 years ago, people are doing it for a job. It's a living. And kids see this, and they wanna rap because they wanna have a Lexus or a Beamer, or whatever. Fifteen years ago, people wanted to be doctors or astronauts, to make something of their life. Music was just a hobby. It was a passion. They lived, they worked and they did their day-job so that they could afford to go out in the evening, so they could go to a party and hear the latest whatever. It was more of a passion, and I think that passion has, to a certain extent, been lost.

Do you get a sense of that in Vancouver, that it might be culture off the shelf, so to speak?



dj vadim

This is only the second time I've been here. But of all the North American cities to dj, Vancouver's very good. Last time was very good, tonight seems pretty cool as well. We're djing in 22 cities and there will be some dodgy ones. Probably Houston or Dallas, or something. I wouldn't know how closed or open-minded the people are here in Vancouver. You go to places like New York where they're very close minded.

Really?

Yes, very. One of the good things about England is that a lot of music forms have integrated and co-existed. Eight or ten years ago, you'd go to a party and hear a kind of hard-core hip hop and some hard house at the same time. You would hear things like A Guy Called Gerald and The Strings of Life next to the latest Big Daddy Kane record. I don't know if you have that here. In England, it just seems like black forms of music. Todd Terry is just as high as Mantronix. From that, in England, people have taken both music forms and created a kind of hard-core and then jungle, or what have you. Whereas, my impression of New York is that, you're either into country and rock or black music — which is swing beat, or the Puff Daddy kind of thing.

Do you have any interaction in New York with the illbient crowd?

Well, I know Skiz Hernandez from WordSound really well; I've done a track for them.

They seem to be working in the same direction as you: towards some form of experimental hip hop.

Some of that I do like, but some of it I think is a very poor take of what is happening in England. A lot of people in America have said, why the hell do they wanna hear British hip hop when they've got American stuff? In England, we've got the same mentality. You've rejected British hip hop, so we don't want to hear American jungle. Because it's trash. The American illbient scene in nonexistent in England. People like Spooky, or whatever.

What about DJ Shadow?

Shadow is an interesting case. He's signed to Mo Wax and stuff. In England, they've really invested a lot of money and sold a hell of a lot of records. I know someone at the label and I know they're trying to push him towards more of this guitar-based stuff, like with *High Noon*. That got into the top-ten of the national pop-charts in England. All the kids are into Oasis and Blur. And these indie bands and fans are getting into Shadow. I just think this is record label business.

What about the popularity of Goldie and Roni Size?

Well, Shadow's not quite the same as Goldie, Roni Size or Tricky. But I think Mo Wax is pushing him onto the front pages of magazines. A big media kinda thing. I think people know Goldie more for his face and his mouth than for his music, because his music isn't really saying too much.

The first disc from his new release is quite unintentionally funny. How do you feel about Goldie working with KRS-One?

Well, there's quite a few producers out there, at the moment, who don't produce. They're just a face that fronts the music. Goldie being one. He doesn't even write his own music. He gets other people to program it, and stuff like that. There's lots of other groups who do that as well.

Come on, name some names. This is Canada, it's safe territory. We're no longer a colony, and we don't have that close of a relationship with the States.

I'm trying to be politically correct here [laughs].

It's pop culture, there's no politics.

They're just the pop face of the music, the acceptable face of what's happening. Jungle isn't about what Goldie is. If you dig beneath the surface, there are people making good jungle music. Creditably doing it themselves, not paying someone down the road ten-grand to do a tune for you.

What about Squarepusher? If he indeed does do his own programming.

Well, on the other hand, the way music is being done now, things are becoming so eclectic that we are in a situation where anything goes. I see similar parallels to art. Someone could just get a brush and flick it against a canvas, and say: that's it, that's my masterpiece. The same thing is happening in music. You can have a sample for one day, and just use the recycle program. You can buy a sample CD of James Brown breaks, stick it in there, and recycle it 20 times, and then stick a drone on top, and say: that's my masterpiece. Squarepusher, I think he's a good bass-player, but his music is abominable. I think he's been hyped up into this kind of super, rebel jungle-guy. I think his drum programming is absolutely atrocious. He turns on the sampler, presses the recycle button, goes outside and has a cup of tea, comes back in, and goes: that sounds all right for my next track. It's just a mess.

Because all this music relies so much on high-technology to make, do you feel that it becomes unnecessarily mysterious for fans?

There's new technology all the time and I don't think it has necessarily improved music; all these super Macs, and 500 zillibite disc-drives, or whatever. But it's what you actually write that matters.

Turntables are becoming more commonplace in other types of pop music. Beck is an obvious example.

I watch MTV and videos by rock groups have got breakdancers in them. Maybe there is a renaissance of hip hop in America, the same way as in England.

Or maybe there is also just the same-old taking advantage of what appears to be popular to make more money. This returns me to ask about the influence of people such as Goldie or Roni Size becoming so huge, and generally being recognized for this music. How is this changing the creative atmosphere for people at the Ninja Tune level?

Well, I'm not in the jungle scene, or the breakbeat scene, so I can't say what Goldie or Roni Size have done. They're two very different characters. It's like comparing Madonna to Julio Iglesias.

Sure. But when you get to magazine covers over here in North America, they become very similar, like icons.

They're totally different. One of the good things about jungle, for England, is that it's highlighted or brought attention — to people outside of England — [to] good music in England, and that there are people creating music outside of America. I think, for one reason or another, American people are in general very blinkered in what they want. They only listen to American stuff. And now there is music coming out from the rest of the world and it's getting attention here, in North America. Obviously, one way or another, the Chemical Brothers or the Prodigy doing well in America will trickle its way down to Ninja Tune doing better.

Mark T-Power, from the back of the room, joins in.

Mark: Do you really think so, eh?

DJ Vadim: Well, people see the Prodigy and the Chemical Brothers as this breakbeat kind of thing.

Mark: I think that it could be equally as damaging. It could tarnish or totally change the meaning, what with Keith's face representing it. It's rock for the 21st century. It could become the total opposite of what we're trying to do: to be faceless. But, sorry, this is your interview.

***DISCORDER*: Jump in.**

Vadim: Know your limit [to Mark T-Power, amidst laughter]. •

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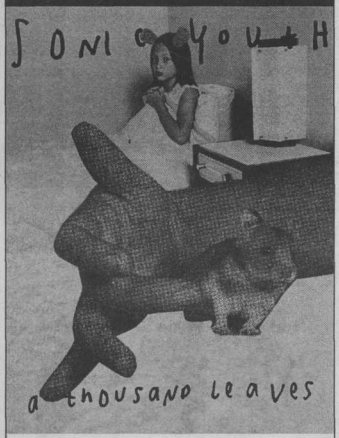

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BY THE INVISIBLE CLAIRE

Into the waves!

A skull-faced spider illustrates *Love is Everywhere* by **THE MOONEY SUZUKI**. I've come to appreciate spiders, and their fewer-legged counterparts of the insect world, quite a bit in the past couple of years. It isn't anything as significant as totem animals or familiars or such things; they just look cool. The Mooney Suzuki sound like they might look cool, too — shards of strut disguised behind a wall of "ba-ba-bas" (on the title cut); silly lyrics about love decorating dirty guitar pop; pleasant posturing and, yeah, the whole male uptown underground feel. The Mooney Suzuki aren't particularly brilliant, but they have enough charisma to convince otherwise. (Sonic Unyon, PO Box 57347 Jackson Station, Hamilton, ON, L8P 4X2)

TRACK STAR stroke their instruments lovingly ... er, hold on, that sounds vaguely pornographic ... what I meant to say is that, on "Removable Parts," Track Star caress every note and then erupt ... wait a second, wait wait wait, okay ... Track Star entice the listener with tingling guitar notes and breathy boy voices. "Sometimes," coos the singer of "The View From Space," "I think about my funeral and who's gonna be there." Well, who doesn't, agrees the listener. Such an elegant, melancholy seduction from the type of young men the Invisible Claire would probably enjoy storing in the basement for use at a later date. (Suicide Squeeze, 4505 University Way NE, Box 434, Seattle, WA, 98105)

PECOLA's half of the new Teenage USA split 7", entitled "Satan Exists In The Groins Of All Those Who Walk The Earth," is a raunchy rawk swagger through a supermarket filled with promises of sin through consumption. Rebellion, however, isn't really my bag these days — I get off on misery and the musical demonstration thereof. Thus, **SMALLMOUTH**'s "Weck," sung off-key over a barely audible (use headphones!) pastiche of ghost voices and accented with staticky gobs of guitar, is more suited to the current aura of lethargic dread I paint around my person. (Teenage USA, 689 Queen Street West, Box 91, Toronto, ON, M6J 1E6)

THE PUSH KINGS rule the world of funky whitebread cardigan pop, warbling suavely about money and vanity and love's ability to conquer both. Yuppie love songs? Sweet heavens above, the *Blowin' Up* single is unapologetically bourgeois pop, admiring itself in the rearview of a BMW before driving off, perfect orthodontic smile glinting at the camera's lens. (Sealed Fate, PO Box 9183 #120, Cambridge, MA, 02139)

This edition of the column was started with as open a mind as I usually achieve. As *DiSCORDER*'s gracious readers may or may not have noticed, last month's edition of the Seven Inch column was a particularly uninspired and unhappy one, due to reasons of stress and an especially powerful episode of the perennial emotional/identity crisis which embellishes my otherwise unspectacular life. This month, I made it through four releases without irritation — a remarkable achievement! However, the fifth example of conventional boys-only guitar pop (in the form of **JR. HIGH**'s "Walk Like A Man"/"Mouthful of the Past" single), despite its sensitive approach to the manly creed, is still that: conventional pop. The vocals, like all vocals of the genre, have that whiny quality which apparently signifies, "I have feelings. What's more, I have this great vintage sweater!" and which reminds me of a million other examples of indie rock, the most easily identifiable musical cliché in our little underground world. My bitterness is not towards Jr. High, who do what they do well enough, but towards the entire form and the fact that it has produced an unspeakable number of tiresome, spotty clones moaning about their disjointed thumbs and tripping over the guitar cable. Fuck that, man. The alternative is probably worse, but fuck that. (eMpTy, PO Box 12034, Seattle, WA, 98102)

DYNAMIXION hook up the electronics. Dynamixion dial the telephone. Dynamixion fluctuate the resonance. Dynamixion bubble and drone. Dynamixion mix and match, sample and patch. Dynamixion thrust and parry with their little gadgets and sounds, turning pop into pop?!? A gimmick is not the same as an idea; nevertheless, "The Critic's Darling," "Mme Commander," "???," and "I-Man Transport" are stubbly examples of what a love of collage can achieve. Wimphop? Yes indeedy. (Room Tone, PO Box 747 Murray Hill Station, New York, NY, 10156)

Cajun drunk punks **ONE COMMON VOICE** holler *Freedom Not Fascism*'s four songs into the blood-soaked ground. "Badge of Impunity" deals with police corruption; "Silence" with class warfare; "Bad Blood" with the (I'm sure) pressing issue of punk/skinhead unity. This is a world that most of us see only disjointed fragments of — what I'd call "street punk" and what One Common Voice would probably call "real punk." Their message seems to be one of drunken tolerance of everyone (save the intolerant and the "fashionoids"). So get sloshed and tear shit up. (East Bay Menace, PO Box 3313, Oakland, CA, 94609)

JUMPROPE's sweet, naive exterior hides surprising depth: the *Pensive* EP features excellent, heavy bass lines and skilled vocal harmonies. Even the boy drummer sings passably well. "That's the Way It Is" may even (my shocked little ears!) have a political message behind it! Oo-la-la. (Motorway, 3-2-18-2C Shioyaki Ichikawa Chiba, 27201, Japan)

ICU have taken an undeveloped idea and presented it as final product on *despite the smell of colors... vol. I.* That is their prerogative, I suppose, but it does not make for enjoyable listening. "Do the twist" seems to be little but a seriously repetitive drum line and some slaughtered bass noises. You cannot twist to it and I would not call it a "song" — at least, not a good one. "Russian Rhapsody" is slightly more entertaining, but only because you can play it at either speed with equally grating results. Put it at thirty-three-and-a-third for a hip-hop feel, or at forty-five for that annoying but strangely popular "digital hardcore" (note my sneer) sound. This is a cluttery mess and, though it is inspiring (note larger sneer) to see K Records jumping on the art-techie bandwagon, I wouldn't recommend it. (N.E.W. Recordings, PO Box 2827 Olympia, WA, 98507)•

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FILMS • VISUAL MEDIA BY A.J.

Pacific Cinémathèque January, 1998
The Vancouver Writers' Festival, in conjunction with the Pacific Cinémathèque, put on *Poetry Picks and Silent Flicks*, an event which testified to just how different (and exciting) the experience of film — and for that matter, poetry — can be when it is brought into contact/collision with other media. The performance showcased newly-commissioned works by four of British Columbia's most accomplished poets played off and against four silent films. Kicking off the show, Bill Richardson wisely chose to try and match the spontaneity, irreverence, and humour of René Clair's *Entr'acte* (1924) with his own brand: a salacious Eric Satie (Satie scored *Entr'acte* and is featured in an early scene) poem called "Je Te Veux;" an Edith Sitwell poem composed for Robbie Burns, whose tempo and fever (as performed by Richardson) was an excellent accompaniment to the film's rollercoaster sequences; an eruption of organized, cacophonous chaos (courtesy of noisemakers distributed throughout the audience) as *Entr'acte*'s funeral sequence disintegrates into mayhem.

Bill Bissett, on the other hand, showed little attachment to George Melies' landmark *A Trip to the Moon* (1902) and seemed to be just barely prepared for his "performance," which basically amounted to wisecracking in reaction to the images on screen, and frequent (and irritating) punning on the word "lunacy" (get it?).

Alice Tepexcuintle chose to keep her piece anchored to her filmic text — Maya Deren's exquisite *Meshes of the Afternoon* (1943) — more than any of the night's performers. Basically, her segment amounted to a poetic re-interpretation of a poetic and mysterious film/meditation on reverie, identity and desire — one that's as fascinating today for its adherence to "Hollywood" film practice (i.e., its MGM-style glamour shots) as it is for its attempt to break with the American mainstream and develop a new, experimental film language.

Finally, Michael Turner closed the evening with what was certainly the most audacious choice of film material: an untitled, anonymous, ultra-low budget, hardcore American porn film of the 1960s. The film, something Turner found "in his travels," is a bizarre example of underground porn practice from a period just prior to the explosion of the porn industry. It is a film composed almost entirely of extreme close-ups of body parts "in action," giving the images an almost clinical feel (with the exception of the one-two "ecstasy pans" and the film's slapdash "narrative structure" [highway — pan right to exterior of apartment building — sex sequences — apartment building exterior — pan left to highway]). Turner's piece was a provocative rumination on the film's production, drawing attention to the very strangeness of an industry whose outer limits would produce such a document. All in all, *Poetry Picks and Silent Flicks* was a success, further testament to the idea that the arts must become less rigidly isolated and much more playful in relation to one another.•

Basslines

BY DJ NOAH • djnoah@direct.ca

On Saturday, April 18th I attended the pre-re lease CD party for **PHIL WESTERN** at Stratosphere on Hamilton Street. Phil's CD *The Escapist* (Map Records) is available as of April 27th at your local record store. A lot of who's who were there, from Nettwerk Records reps to rave promoters to other local artists who are involved in some way or another with the electronic music scene. The music was provided by **Robert Shea**, founder of Map, as well as a brief live performance by Phil himself. It was great to see the amount of support for Phil. We are lucky to have the talent of people like him, as well as the marketing and management know how of people like Robert, all here in Vancouver. Next month, I'll have a review of Phil's CD for you, but for now, some quick reviews.

UMO's full-length CD *UMO 2* (Caiparinha Productions/ www.caiparinha.com) is electronic techno-pop from some of Europe's foremost talent. Unidentified Musical Objects are Adel Dior, Jammin' Unit (Cem Oral), Khan, Terrible (Berlin DJ) and Kerosene (Zulutronic). This CD is layer after layer of fresh beats and complex rhythms. There are no builds, no two minute scratches and no synths all pounded out by techno innovators.

On the other side of the coin is **TERRY LEE BROWN JR**. He is German born Norman Feller and his CD *Chocolate Chords* (Plastic City America) has been racing up charts all over North America. This is his second album and it explores the gray area between house and techno, sometimes referred to as tech-house. There are vocals on some of the tracks with a hint of 303 thrown in to "keep the crowd pumpin."

What's up with **SARAH McLACHLIN**? Her single "Sweet Surrender" (Nettwerk Records) is doing quite well on the pop and rock charts, so why bring in Roni Size and Uberzone to remix the song? She's no stranger to the dance remix world ("Possession" was remixed by **Rabbit In The Moon**) and, with Roni Size riding a wave of popularity, Sarah's music and voice will reach a larger number of people. All I can say is buy it! Her voice gives me chills and adding Roni Size's expertise transforms the song into a drum 'n' bass work of art.

RONI SIZE has his own track out right now that's receiving a lot of accolades. It's called "Brown Paper Bag" (Mercury Records) and is from the album *New Forms*. While **Photek** and **Takemura** have provided remixes, the original is alive with a vibrant bassline and simple beat structure. I am as much a fan of low frequency bass as the next person, but you just can't beat the warmth of a pure unaltered bassline. This one will mix well with both drum 'n' bass and jazzstep.

When **GOLDIE**'s first album came out it was hailed as a breakthrough album created by a musical genius. Now comes *Saturnzreturn* (FFRR), a complete turnaround from *Timeless*. It's boring, lifeless and disappointing. He uses overly-sampled drum loops that go nowhere to create songs that seem to just drone on. The only breath of fresh air is "Dragonfly," the last song on the album. Even the infusion of Noel Gallagher's (**Oasis**) guitar playing on "Temptertemper" can't inspire Goldie.

Last up is **MATERIAL**'s *The Road to the Western Lands* (Triloka/ www.triloka.com). This album is a collection of mix translations from their album *Seven Souls*. **Spring Heel Jack**, **Bill Laswell**, **Talvin Singh** and **DJ Soul Slinger** are the top-notch artists that put their twist on this dedication to **William S. Burroughs**, who died on August 2nd, 1997. This album is dub, drum 'n bass, ambient and spoken word.•

Printed Matters

BY GREG ELLIOTT

Expostulation, n. *One of the many methods by which fools prefer to lose their friends.* (Ambrose Bierce, *The Devil's Dictionary* [Dover])

The first on the queue is **ALEXANDRA PARMA COOK AND NOBLE DAVID COOK**'S ***Good Faith and Truthful Ignorance*** **(Duke University Press)**, which is simply about that. After delving through several enormous piles of 16th-century documents in an attempt to find materials on the Native Americans of the Colca valley of Peru, they found something very interesting. It was a case of transatlantic bigamy concerning one Francisco Noguerol de Ulloa, conquistador and wily politician, his wife — or maybe not — Beatriz de Villasur (from whom he snuck off to Peru), and his new wife Catalina de Vegara. Now, poor Beatriz is left — quite well off — in Spain while the young Francisco trots off to Peru to try his luck in the fervent hunt for gold, er, I mean converting the awful heathens to Christianity.

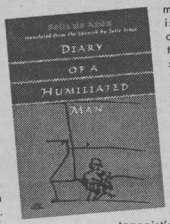
Somehow throughout the political turmoil in Peru, he survives to brown-nose and parlay his way into a large *encomienda*. Despite difficulties, he manages to increase both the size of this plot and the number of

Natives to act as serfs. Then, as if by an act of God, just before he would be obliged by royal ordinance to bring to Peru his wife, whom he married under maternal duress so many years ago, he receives word that the dreaded Beatriz has died of stomach complaints. Spain still wants happy families, however. Again fortune favours him when he contracts a marriage with the beautiful, wealthy, and ladylike Doña Catalina de Vegara.

And here's where the problem starts. Doña Catalina desires to return to Spain. Francisco isn't adverse to this, especially as another civil war looms. But as they take the boat to Panama he discovers he might have some trouble after all. Doña Beatriz is quite alive, and suing. Don Francisco decides to countersue arguing he never married her and certainly never consummated the marriage. Taken before the Council of the Indies, ecclesiastical courts, and whomever else might be interested, this case goes to the King.

A most bizarre and true tale expertly recounted by very capable historians who, in spite of their distaste for Spain's questionable conquests in the Americas, deliver an even-handed portrayal sympathetic to all participants. It is work such as this that enables history to progress into the common consciousness.

Continuing along Spanish lines, we come to **FELIX DE AZÚA**'S ***Diary of a Humiliated Man*** **(Lumpen, imprint of Brookline)**. The protagonist, a Catalonian bourgeois louche, first seeks to live a banal life through extreme poverty and drunken depravity. Eventually, the booze gets the better of him and hallucinations from drink, disease, and hunger undermine his already fragile hold on sanity. Luckily, his underworld contact saves him from a brutal police beating to install him in a country house.



Azúa initially takes the tone of Breton: the bourgeois revolutionary against the world. As a wiser intellectual, chiefly Hannah Arendt, would note, revolutions by the well-off only succeed in undermining their best interests (given that a conservative revolution is commonly considered reaction). So there goes the link between surrealism and communism by direct Marxist refutation. Azúa saves his work from utter contempt by placing his character within his true surroundings: country house, nothing to do but debauch and relax, the truly banal existence. He reveals that, despite the dogmatic borrowings, Azúa's surrealist follows the Dalí line living for his own sake. This seemingly childish solution — to do whatever the hell you want — is actually more mature as it is a conscious choice rather than a misunderstood acceptance of a foreign philosophy.

Beyond the conceit, the background of ruination and deprivation, the bizarre episodes with rats, the protagonist's peculiar interpretation of Roman Catholicism, and his fascination with corpses, this exploration into banality and nihilism at its best equals that of **Dostoevsky**'s *Notes from Underground*. At its worst, it is merely as facetious as the society it lampoons.•

Congratulations

to
the Spinsters
&
the Cannonballers
who tied in the MYUBL for first place (by beating the DiSCORDER team by a measely 10pts) this year at the Commodore Bowling Lanes.

Here's hoping we'll see you all again next year:

- Magic 8 Balls
- Sockamagee Creepers
- The Bums
- The Scratch Chickenhawks

Real Live Action

LIVE MUSIC REVIEWS

NEKO CASE & THE SADIES
Friday, March 13
Starfish Room

I'd been wanting to see **The Sadies** for nearly two years. I'd been waiting and waiting, waiting and waiting until — praise the Lord! **Neko Case**, angel-come-from-heaven that she is, had the goodwill to make 'em her band. I made it in and pushed my way through the swarms of 30-somethings and industry jerks (oftentimes one and the same) just in time to see them Sadies take the stage ever so debonairly. The brothers cooked! Soundtracks to Westerns unfilmed, chicken-fried barn burners, surf numbers from/for the prairies, and a whole slew of covers ("O Death," "Jesus Met the Woman at the Well," etc.); The Sadies have a full palette and they're generous with it. They'd already earned their keep after that first set, but Neko, stern taskmaster that she is, made 'em come out and give us "seconds," and I'll be hog-tied if they didn't come out and raise some hell all over again. I got the feeling that Neko and the Sadies are still in that "getting-to-know-you" phase, still in the process of finding out what they're capable of as a unit, but, hell, they're already *lethal* 'cause Neko's got pipes-to-die-for — the ability to belt 'em out and yodel like the best of 'em — and she works well with the boys and the boys work well with her (sometimes giving her "punch," other times giving her "feeling" (dig that tasty fiddle!). Plus, they all look so goddamned cute! If they aren't quite ready for the Grand Ole Opry, they sure as hell are ready for the Louisiana Hayride.

a.j.

RON SEXSMITH
BOB KEMMIS
Saturday, March 21
Starfish Room

I waited impatiently for the show to start and then some guy came on stage, strapped on a guitar, and introduced himself as **Bob Kemmis**. He proceeded to play to the 12 people who were actually listening. Steel lap guitar player John Wood added some depth to Kemmis' simple tunes. Kemmis is a little more talented than your guitar playing boyfriend, but he has enough charisma to get a few laughs and to get a few people to buy his record.

When **Ron Sexsmith** appeared, the crowd immediately responded. It was the beginning of what would be the best display of singing and songwriting that I have ever witnessed. Sexsmith was introverted, hiding behind his angelic haircut, but he gave out some **Elvis Presley** style hip thrusts and "Thank You Very Much"s.

I was too young to realize why the crowd was so amused when the band played a song I had never heard before. I later found out that it was an **ABBA** cover. ABBA who?

Sexsmith's unlikely, but satisfying chord sequences were supported by a strong five-string bass and rhythm. The skills of the cello-playing, back-up singing, velvet pant wearing drummer Don Kerr were especially impressive.

Sexsmith's sad, optimistic voice filled the room, hanging around the "right" notes, spending little time actually on them. This is Sexsmith's perfection. A song or two midway through the set were sung a little less perfectly, eliciting an apology from Ron. No apology was needed; his overall performance was unearthly.

A scratchy throat, a neck cramp and three encores later, we still wanted more.

Christa Min

PROPELLERHEADS
Friday, March 27
Sonar

After a DJ warmed up the crowd with a solid set of mixed breakbeats and drum 'n' bass, **Propellerheads** took to the stage. Casting their unique blend of drum 'n' bass, they hypnotized the audience with a combination of competent djing, live drums and bass, and looped samples. The mix of electronic and live instrumentation was entertaining and skillfully orchestrated; the live show gave the opportunity for the audience to see more than just a couple of guys turn knobs in front of a spectacular light show, while the music itself was full of the kind of bass hooks and strange sounds backed by insane rhythms that drum 'n' bass fans crave.

After a 40-minute set, Propellerheads left the stage saying that they were going to take a short break and that they would be back in a few minutes. Except they never reappeared. So how do you rate an abbreviated show? The criticism should lie fully on the shoulders of Sonar, who were obviously interested only in having the show end so that their own house dj could start spinning an obnoxious mix of stale techno. If it wasn't obvious at that point that the crowd was there to see live drum 'n' bass and not to see some average DJ play top 40 club music, perhaps Sonar will never learn. The only reason anyone stayed any longer than a few minutes after the end of the set was to see if the Propellerheads would come out again. As soon as it was apparent that they weren't going to, the club emptied out in a split-second. The Propellerheads get two thumbs up. Sonar get two thumbs down.

Patrick Gross

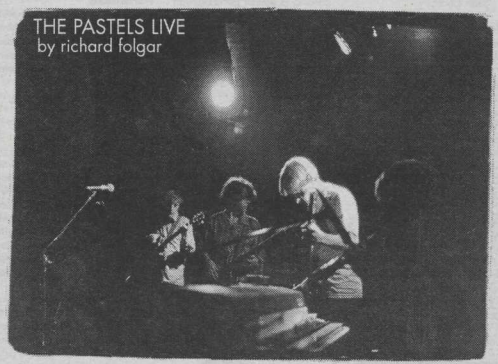
NINJA TUNE 5:
DJ Vadim, Neotropic, Animals on Wheels, Chocolate Weasel
Monday, March 30
Sonar

On this special night, all the kids were decked out in their hippest duds, but all the stripes may have been disappointed by a predominance of hip hop instead of drum 'n' bass. **DJ Vadim** started off the night with some excellent scratchy tracks (**Jurassic 5**, **X-men**). Unfortunately, when Vadim finally did decide to DJ (as opposed to just putting on records and looking cool), we wished he had held back. Later, in an interview, DJ Vadim was lamenting his malfunctioning "scratching finger" which may be some sort of excuse for his lack of rhythmic sense.

Neotropic was more stimulating, but didn't offer any sort of visual performance. She started things off very slow, very ambient and gradually worked into more beat-based stuff. More annoying was the fact that, from my position, I could see how the other Ninja-tune boys repeatedly walked around on stage and got in the way while she was trying to perform. Down with lame-ass male-domination of electronic and everything else.

Animals on Wheels were good. **Chocolate Weasel** played lots of old school hip-hop.

Lady D



THE PASTELS
Tuesday, March 31
Starfish Room

"No, *you* suck," is what I should've said to the loser jock-boy with bad hair who decided to go up to the front of the stage, stick his face in Stephen Pastel's and tell him what he thought of them. Contrary to jock-boy's opinion, **The Pastels** (from Glasgow, Scotland. Been around for more than 15 years. Heard of 'em?) did *not* suck. In fact, they played the kind of show that reminded me why I like music in the first place. Theirs is not so much a show as it is an invitation. They invite you to listen to their music and be a part of their world, which is so comfy and inspiring, that I would if I could.

Playing tracks mostly from their wonderful new album *Illumination* and a few from their wonderful next-to-new one, *Mobile Safari*, The Pastels played a too-short set which was ended with possibly their catchiest — and one of their oldest — songs, "Nothing to be Done." To see Stephen joyously strumming away on a guitar that I could hardly hear, Aggi hiding behind her hair, and Katrina successfully singing whilst keeping her complicated beats, made me so ecstatic that I had to leave before anything could pollute my cleansed ears.

Mya Low

DELTA 72
Tuesday, March 31
Starfish Room

I missed the **Delta 72** once, when they played with **Man...Or Astroman?** in the fall, and I wasn't about to make that mistake again. The performance was pure adrenaline from the start — lots of rock, with a little bit of soul and gospel for good measure. It was like **The Make-Up** but with less "Baaaaby, yeah!"s. Many a scissor-kick was provided by the lead singer, who was all cute and lambchopped and looking as good as any respectable rock star knows he should. It made me happy when they lit a keyboard on fire and when they did other neat stuff. They kept the audience interested from start to finish, as I'm sure most everyone has heard, by now. And so, the message to you kids out there is ...never miss a Delta 72 show! Ever! Or you'll be sad! And be nice to the Pastels, or you stink.

Julie Colero

GUY DAVIS
Thursday, April 2
W.I.S.E. Hall

Guy Davis is a story-tellin', wise-crackin', harp-honkin', geetar-pickin', old-time-tune-singin' genius. No two ways about it. Never mind that the only black person in the room was on-stage that night; Davis got our white feet stomping and our hands clapping and our voices singing along. All of us listening easy to the sound of that acoustic guitar resonating off the wooden floor and ceiling. Living country blues aren't just for the old folks at home; the down home sound swings and sings even in the city (maybe especially in the city). Reminds me of a gig I stumbled upon one New Year's Eve in Smithers in a hotel lounge: one man playing and a tight, little crowd not letting him stop. Difference is, Guy Davis filled the W.I.S.E. Hall.

Culling tunes from his two previous albums and a brand new one (*You Don't Know My Mind*, hot off the press from Red tales about hobos versus giant mosquitoes, or stories about his House Records that very night), Davis played two sets packed with finger-picking, slide and harmonica. In between songs, he paused to re-tune and tell tall 99 year old grandma. A few numbers by **Rev. Gary Davis**, **Blind Willie McTell** and **Robert Johnson** rounded out the evening. I'm still humming one of his harmonica stomper pieces, "New Shoes," written for "when you fucked up so bad you better dig a deep hole and get in it and cover yourself with dirt and shut up." Between the two sets, Davis was out rubbing shoulders with the crowd, hearing a few stories in return. Is he in love with what he does for a living? You bet.

Anna Friz

PRINCESS SUPERSTAR
Thursday, April 2
Starfish Room

Where was everybody? And why did nobody who was there give this girl the time of day? I feel the need to tell all of you, being the fine music consuming public that you are, that you were all CRAZY for missing this show. Princess Superstar was amazing! She performed her little bad-ass NYC heart out to a largely unresponsive audience. Why? Because she's good at it. This girl gave us a bit of free-style breakdancing, some goofiness, a whole lotta rap with attitude, and even some flesh for the boys. I cannot believe that Vancouver could be so sucky as to let this show pass by largely unnoticed and unattended. Shame on you!

Julie Colero

THE PLANTAINS
Friday, April 3
Press Club

In the effort to increase efficiency, I've condensed the following review into easily digestible quotes that capture the mood of **The Plantains'** April 3rd performance. This will also facilitate things for the bands, who can more easily lift out phrases for their bios.

"The Plantains carpetbomb all the major continents of indie rock, mixing the sounds of your guitar rock heroes into one power packed performance.

"Ryan S. Bigg's long, arachnid legs spellbindedly kept the beat — they were encased in shiny blue plether that went on forever.

"Although hardly original, The Plantains combine the influences of **Pavement** and **Superchunk** into a pleasantly melodic hybrid.

"Ryan S. Bigg's powerful voice and rock moves show he is well schooled in classic rock imagery, and of course the accompanying irony.

"It would be refreshing to see bands like The Plantains try to push the envelope a little further, but until the whole paradigm is shattered, The Plantains make for a solidly entertaining evening."

sarah

Under Review

ALBUMS • ZINES

BANGS
Tiger Beat
(Kill Rock Stars)
Hello Daddy, Hello Mom ... I'm your ch-ch-ch-cherry bomb! This band rocks out in classic **Joan Jett**-style, baby! **Bangs** are the newest Kill Rock Stars find and I bet they'd take out **The Donnas** in a tag-team wrestling match of rock 'n' roll any day. Sarah Utter and Maggie Vail (related to another famous hard rocking girl, perhaps?) manage to emit crunchy sounds from their stringed instruments and yell real loud while Jesse Fox provides the beats to back it all up. This is nonstop loud, brash music that makes you proud to be a girl.
Julie Colero

BEDHEAD
Transaction de Novo
(Trance Syndicate)
Pavement once sang that Texas never whispers and the **Bedhead** of late have proven no exception. The Austin four-piece, largely known for slow and sleepy melodies, have discovered their morning coffee and upped the musical tempo. The cowboy lullabies are still here, but the nine songs of *Transaction de Novo* display a marked evolution in breadth of style — including a couple of forays into novo wave guitar riffage.
consumer

BUFFALO DAUGHTER
New Rock
(Grand Royal)
Buffalo Daughter's latest is not a monumental rehaul of rock 'n' roll, but it is a fun album in a non-absorbing sort of way. In fact, some of the samples sound a little too housy, reminiscent of your average "hott traxx nite" at Celebrities or something. "Great Five Lakes" is pretty catchy and, in "No New Rock," this Japanese trio gets down and funky. Overall, it is probably worth inclusion in the collection.
Lady D

PETER CASE
full service no waiting
(Vanguard)
Former **Plimsouls** leader **Peter Case**'s only crime is that he isn't sexy radio-fodder. Consistently releasing quality workingman's alterna-folk, Case has built a cult following. Neglected and underappreciated, he has nevertheless released albums that parallel **Springsteen** at his introspective best. As with **Faulkner**, Case is capable of transmitting sweat on the brow of the working class.

Never one to grasp for the big lyrical picture, he spins trustworthy words backed by common sense melodies. Expect few adornments; *full service no waiting* is a simple document of tales that are easily identifiable: relationships gone sour, the itch of a pot of gold around the corner. Life is best explained as a "Crooked Mile" or by a "Drunkard's Harmony." Case is a troubadour at ease with his muse.

With *full service no waiting*, he adds another chapter in his road novel. If the art of the song is ever in need of a few small repairs, Case is the engineer with the right tools to tighten a loose bolt or replace a damaged pipe like few tunesmiths can.
Pieter Hofmann

THE CHAMPS
III
(Frenetic)
While everyone is wetting themselves over the latest albums on Thrill Jockey, this San Franciscan trio remains temporarily overlooked by the hipster masses. By melding near **Iron Maiden** metal and retro-chic electronics, **The Champs** (actually **C4AM95** now, due to legalities) definitely prove what I already knew ... that **Trans Am** are an overhyped, underjuiced boogie rock/electro fusion. Never mind **Tortoise**'s blatant thievery and fuzak. Uh, don't fear the Maiden reference, reactionaries, as only two tracks on the entire double album sport vocals, neither of which will put **Bruce Dickinson** out of business.

With the smarts, power, energy, humour and skill for the elitist mafia as well as the hardcore and metal crowds, *III* has the consumer crossover potential ad men dream about. But I know what the kids want ... the sort of validation that only namedropping can bring. Not only does this album contain Tim Green, formerly of the incredible **Nation of Ulysses**, but one Steve Malkmus of **Pavement** listed this as a top album of '97. If you walk out of the store with the new you-know-who, or **Shellac**, or weak modern h.c., or half-baked **Albini**, **Slint** or **Slayer** imposter record and not this one ... well, you're making at least one mistake.
Sean Elliott

CHOCOLATE WEASEL
Spaghettification
(Ninja Tune)
What can be said about these masters of strange sounds? Spaghettification is a beautifully disjointed album filled with odd, slow percussion and an enormous array of samples and programming. The jazzy synth lines on "Coda" and the '80s-esque drum line on "Zen Method" are totally contradictory, yet fit perfectly together. The most noticeably consistent sound on the album is not the percussion or the melody lines, but rather the types of samples used on each track. This obscure method of creating a cohesive set of tracks is both annoying and fascinating.

I highly recommend this album to anyone who is looking for intellectual music that doesn't involve lyrics about nuclear physics.
Patrick Gross

CIAO BELLA
Ciao Bella
(Endearing/March)
1973 didn't necessarily have to die an untimely musical death. It could have set a new direction in music, if only commercial radio programmers' tastes had supported the development of the kind of refined pop music played by bands like **Big Star**.

Out to prove the last quarter century wrong, California's **Ciao Bella** revive an aged but ageless sound, with the energy of **The Yardbirds** and the melodic sensibilities of **The Beatles**. Big Star did it first, **Teenage Fanclub** and **The Posies** tried to revive it, but I've never heard any group more accurately reconstruct the sound that Alex Chilton and Chris Bell trademarked a quarter century ago. This is not to say this band's laurels rest entirely on a deliberate imitation of songs per se; perhaps it would be more accurate to describe this as a record that Big Star would have liked to have made, but never did.

From the shimmering primary colour swoosh on the CD cover to the sheer 100% pop bliss of the 14 songs contained within, Ciao Bella's debut full-length recording is almost good enough to make you forget they were ever inspired by anyone at all.
Brian Wieser

COME
Gently Down the Stream
(Matador)
Come's latest release jumps to the forefront in the rock album of the year category, even leaping ahead of **Van Halen**'s new *III* album. This Boston-based band, led by guitarists/vocalists Thalia Zadek and Chris Brokaw and rounded out by the powerful rhythm section of Winston Bramen and Daniel Coughlin, unveils 65 minutes of beautiful, dissonant music. This is a loud, angry, and intelligent record of shimmering guitars and passionate lyrics that hopefully won't be overlooked by the general populace.
Steve Guimond

CURVE
Come Clean
(Estupendo/Universal)
Only the third release from **Curve**, this album has been eagerly awaited by many fans. After a mountain of EPs and two albums, Curve had apparently disbanded. And then, out of nowhere, Toni Halliday and Dean Garcia decided to start making music again. First a single appeared, apparently as a one shot deal before permanently disbanding. Then, almost a year later, an EP was released. Three months later, the album *Come Clean* has finally been released, crammed full of new material as well as a B-side, the single "Chinese Burn."

So what exactly is Curve for the inexperienced listener? They are a band that sits somewhere between electronic, ambient and dance music. Live bass and guitar are paired with spaced and altered vocals over top of both live and programmed percussion and an accumulation of samples. The exact combination of parts creates a sound that is indescribable in definite terms and needs to be heard to be fully understood. As a complete album, *Come Clean* is somewhat more abrasive than earlier albums like *Cuckoo* and *Doppelganger*, but there are still several soft songs on here. "Alligators Getting up" is even reminiscent of **Portishead**.

This is an excellent album with many endearing qualities. However, for the new listener, *Cuckoo* is a much more accessible album and would probably be a better introduction to their world.
Patrick Gross

DUSTER
Stratosphere
(Up)
Say **Codeine** were still around today and got themselves a four-track multi-tracker ... well, they might sound something like **Duster**. Sombre, repetitive drones with occasionally skronking guitars and minor-key melodies, this record is a great soundtrack to someone's depression.

This duo, primarily playing guitar and bass with lush, distorted keyboard sounds as well as sometimes subtle percussion, make mood the focus of this record. From the starkness of the cover art to the bleakness of the songs, they maintain their focus throughout 17 tracks. Minimal treatment of vocals combined with almost anonymous acknowledgement of the band itself on the liner notes further adds to this aura which surrounds the music.

Stratosphere is an excellent record. It's not exactly upbeat, but if you like the rest of the Up Records line-up (especially **764-Hero**), chances are pretty good that you'll like this band too.
Brian Wieser

THE EMPTYS
Sea Change
(Transibberian)
The great thing about bands with three singers is that occasionally you are lucky enough to get three bands for the price of one. Drummer Tricky Bill holds this foursome together, providing slow grooves and occasional rock beats for Ken Beattie, surreal punk-folk weirdness thumps for Miliski and jazzy/bluesy swings for Randy Forrester.

I wonder if Mike needed lyrics for his song "Vespertine" and decided to search the dictionary for a cool word and went with it ("opening or flowering in the evening as the night blooming" — Cereus-Winston Dictionary): "I want to decorate this with the lazy contentment of a temporary secretary." Brilliant. "Adelaide" and "Sweetie" were fighting for my favourite song on this long player until I read Mike's lyrics. I love every musical note Randy Forrester ever made. I'd die to see Randy sing all night and raunch out at least somewhere in every song. "Dead E" recalls the last, great exploit of the now legendary Coquitlam Hockey Card thieves. I love how the guitars get louder in the chorus of "Without a Sound." "Half Cut" is a great instrumental guitar piece by Randy that would make **Jimmy Page** proud.

Sometimes I am having trouble understanding these lyrics and I'm afraid I haven't been to Margaret Atwood class lately, but I keep thinking that there's something brilliant trying to make like the Vespertine, but it's summer in the arctic. Excellent vocal interplay in "Hockey Heads" which

might be about how hairstyles are *more diversified than they were* in my day when everyone except me had long hair. Finally, the arctic air turns cold, so to speak, and we get to "take me to the sea." Poetry, tunefulness and background vocals. "Sand through my fingers, my troubles in grains/ Cry me a sea while the river remains/ Sing me sad song with the waves as the bars/ The doesn't whistle, the stars are guitars/ Please take me to the sea, where no one can touch me." All right I'm bawling, how about you?

Evan Symons

GASTR DEL SOL
Camoufleur
(Drag City)

Easy Listening? Well, perhaps easier than before. **David Grubbs** and **Jim O'Rourke** take unconventional steps towards the conventional on the new *Camoufleur*. The latest montage sees the incorporation of the prescriptive pop song: putting a little *Chicago* in the Chicago sound. That might sound like a bad thing, but in the able hands of these artists, it results in the (typical?) **Gastr Del Sol** sound seamlessly meshing with new found harmony.

Trust me, it sounds good. Back porch guitars, studio sound drones, field DAT, and parade horns form the most pleasantly weird, avant-garde Americana I've heard yet.

consumer

VEDA HILLE
Here is a Picture (Songs for E.Carr)
(Independent)

When **Veda Hille**'s first record came out a few years ago, the song "Precious Heart" got a lot of airplay on CiTR. I liked the song, but unfortunately, it led me to conclude that she was, at best, a local version of **Tori Amos**, perhaps with a little less whine. In retrospect, the instrumentation of that song — honest, pleading vocals with grand piano accompaniment — was perhaps the only thing Hille and Amos have in common.

Now, having listened to *Here is a Picture*, I have a more complete picture of Veda Hille, and it is a creative, compelling one. With a full band throughout the record (and arrangements not too dissimilar, ironically, to **The Rheostatics**' 1996 release, *Music Inspired by the Group of 7*), featuring a myriad guitars and musicians including organist **Ford Pier** and cellist **Peggy Lee**. These carefully crafted songs are self-contained stories, which draw the listening ear close for their detailed sounds. This record is as refreshing and creative as the artistic works that inspired them.

Brian Wieser

THE HOLIDAY SNAPS
Neuken In De Denken
(Pleasant Street)

The Holiday Snaps are a young east-coast band that plays a harmless, almost 1970s or '80s *British* brand of pop music, as heard through the vocals and guitars especially, with the lead singer sounding eerily like Tim Booth of **James** on certain tracks. A Maritime quirkiness is displayed in the group's interesting instrumentation and arrangements, but this is hindered by weak lyrics and bland songs. The record lays an interesting foundation for future endeavours, contingent on the band's musical maturity.

Steve Guimond

LITTLE RED CAR WRECK
Motor Like A Mother
(Yo Yo)

One listen to this album reveals how much having a child can influence your life; Mary Water's son Random seems to be the topic of nearly every one of her songs on this album. Songs about dryers, cars, dirty diapers ... it's all very personal, but it's also amazingly catchy!

Teamed up with **Pat Maley**, Mr. Yo Yo Records himself, Mary makes good pop tunes with a whole lotta soul. Her voice does tricks that make you go all smushy, and the guitar hooks keep you coming back for more. You learn a lot about Mary from listening to this record, and she seems like quite the powerhouse. When she sings "I'm a teenage welfare mother, and I'll have more babies if I want to," you just want to cheer really loud that someone's got the strength to voice their opinions, opinions which are largely ignored in music and in society today. This album shows girls out there that *having babies doesn't mark* the end of a fruitful musical career — it provides new inspiration. The music's great and the message is, too!

Julie Colero

LONNIE JAMES
This Land Is Your Land
(Teenage USA)

This release by the former drummer of the now-defunct **Super Friendz** sees him fully recovered from the break-up and at the helm of an album in which he wrote all the music and lyrics, and played almost all the instruments. Perhaps this explains why the songs sound far too alike and fairly monotonous. Nevertheless, this late-night feeling, country-tinged *folk-pop-rock record* is a solid debut.

Steve Guimond

MONO
Formica Blues
(Echo)

Pleasantly haunting is how I would describe **Mono**. This is programmed music I actually admit to liking because of its atmospheric effect — listeners will feel like they're being whisked away to another world, or at least to another state of mind. Surprisingly or not, Mono consists of only two individuals, Martin Virgo and Siobhan de Mare, assisted by additional musicians. Virgo is largely responsible for programming; he mixes elec tronic beats and instrumenta notes together to create a magi cal blend of sounds. Siobhan de Mare's voice is captivating right from the start: from the opening lines of the single "Life in Mono" to the end of the disc, her voice is ironically plain and monotonous, yet contains a certain sweetness and hypnotic power. The catchiest tune on the CD would have to be "High Life," which makes use of a whole assortment of instruments, including trumpet, sax, trombone, piano and guitar. Mono's music is soothing, and in the words of Ritchie Po, can be described as "gothic meets electronic."

Jerome Yang

PAN-AMERICAN
Pan-American
(Kranky)

Captain Mark Nelson welcomes you aboard *Pan-American*. We'll soon be distributing headphones for the enjoyment of the in-flight music program, which includes selections of dub-bass, down tempo beats, warm synth, and soothing guitars. You may experience temporary delayed whispers, but these transmissions should not interfere with your listening pleasure. Our journey will take us over such major hubs as **Labradford** and **Bowery Electric**, and we can assure you'll be typically Kranky upon arrival. (OK, enough ...)

consumer

THE RHEOSTATICS
Double Live
(DROG)

They've been rockin' it out better on *stage than on Memorex* for years and, realizing this, they've put out a double live album. With this compiled live performance, you get all the, umm, hits: " "Claire," "The Ballad of Wendel Clark, Parts 1 & 2," "Record Body Count" and the inevitable "The Wreck of the Edmund Fitzgerald."

You get it all! Even a reference to Martin's smoking on stage: "You're a good Canadian/ You let the new law slip right in/ And now you're smoking in a parking lot."

It's not as fantastic as *Melville* and *the Blue Hysteria*; however, it is a keeper. Guaranteed to make you bob your head and sing along on car trips (which *should suit your fancy because*, like their shows, this album is long).

But hey, watch the foot, sonny! This ain't the autobahn!

Doug PPP

SEMISONIC
Feeling Strangely Fine
(Universal)

Feeling Strangely Fine is this Minnesota three-piece's second full-length release and the follow-up to 1996's *The Great Divide*. While it's not a drastic musical departure for them, it is definitely more calculated. It's very apparent that this is **Semisonic**'s attempt to reach the masses. The production is slicker, the guitars are louder, and the songs seem targeted directly at modern rock radio. The album was mixed by Bob Clearmountain who, it seems, has mixed for practically every major top 40 artist. Yup, it's certainly their stab at stardom.

Semisonic play a '60s retro-tinged brand of guitar-oriented pop with a lot of falsetto and harmony vocals. They're at their best on tunes like "Never You Mind" (reminiscent of **The Beatles** in their psychedelic phase, complete with fuzzy guitars, swirling harmonies, and trippy effects), "Singing in my Sleep" (as straightforward a pop song as you'll ever hear), "This Will Be My Year" (brings to mind **Matthew Sweet**), and *"Gone to the Movies"* (mostly just solo acoustic guitar and voice with some strings). But the production is distracting and threatens to overshadow the songs themselves. I often find myself listening to the big drum sounds, the delays, and the flanges, rather than the songs.

So will this effort bring them fame and fortune? Are they the next "big thing?" I don't know. Wait and see.

Fred derF

SLEEPYHEAD
Late Night Thinkin'
(Sealed Fate)

This boy-girl-boy trio offers up standard bass-drum-guitar-occasional keyboard indie rock-pop, which, though blessed by solid musicianship, is fairly run-of-the-mill. I wanted to like this album, having heard good things about the band, but nothing really grabbed my attention. Maybe next time.

Steve Guimond

VARIOUS ARTISTS
Honest Don's Welcome Wagon
(Honest Don's)

Honest Don's Welcome Wagon is quite the pleasant mix, consisting of tracks that fall predominantly in the punk-ska realm of music. This is not surprising in the least, considering the CD was being handed out at the February **NOFX** concert. Among the best tracks is **Teen Idols**' "Lovely Day," a feel-good song appropriate for the summer weather Vancouver has been experiencing from time to time. Immediately following is "Punk Rock 101" by **Diesel Boy** — this track is highly aggressive, filled with distortion guitar and high speed drumming. **Mad Caddies** and **Dance Hall Crashers** add a happy-sounding ska touch to the CD, with their songs, "Distress" and "Pick Up Lines," characterized by bright brass instrument sections. **J Church**'s "Alone When She Dies" contains more of a rock 'n' roll feel, while **Limp** provides a **Green Day**-ish sound that the younger teens will certainly enjoy. The worst track of the whole album has to be "Sissy Made For You," by **Submissives**; this is punk rock at its worst. However, the musical integrity of the album is restored by **Me First and The Gimme Gimmes**, who round out the CD with "Rocket Man." I can honestly say this is a compilation worth checking out.

Jerome Yang

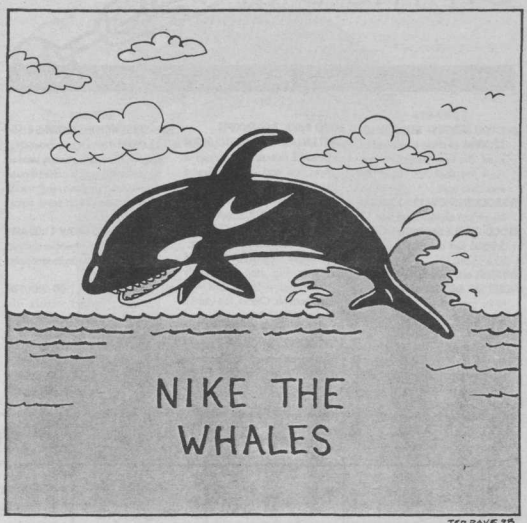
VARIOUS ARTISTS
Random (02): Mixes of Gary Numan
(Beggars Banquet)

The fact that this album even exists is a testament to the creativity and innovation of electro-pop genius **Gary Numan**. *Random (02)* is the second album on Beggars Banquet to feature remixes of Numan songs by other electronic artists. Each artist tries to mold the song into something their own without losing the distant, and distinct, Numanesque quality. Some transform the subtle tracks to loud, pounding assaults: **Robert Armani** takes the distorted organ of "Metal" and puts it to a hard trance beat. Others smooth the sounds out to a mellow, introspective melody. Numanoids everywhere should give this album a listen. Heck! You might even recognize a few of your favourites.

Shane Vander Meer

Botched Ampallang

by Ted Dave



On The Dial

YOUR ON-AIR GUIDE TO CiTR 101.9 FM

SUNDAYS

ARE YOU SERIOUS? MUSIC 8:30-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THE ROCKERS SHOW 12:00-3:00PM Reggae inna all styles and fashion.

BLOOD ON THE SADDLE alt. 3:00-5:00PM Real cowshit caught in yer boots country.

WIRELESS alt. 3:00-5:00PM

QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and gender identities.

HELLO INDIA 8:00-9:00PM

GEETANJALI 9:00-10:00PM Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, Semi-classical music such as Ghazals and Bhajans, and also Quawwalis, Folk Songs, etc.

THE SHOW 10:00PM-12:00AM Strictly Hip Hop — Strictly Underground — Strictly Vinyl With your hosts Mr. Checka, Flip Out & J Swing on the 1 & 2's.

IN THE GRIP OF INCOHERENCY 12:00-4:00AM Drop yer gear and stay up late. Naked radio for naked people. Get bent. Love Dave. Eclectic music.

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-sters, James and Peter, offer a savoury blend of the familiar and exotic in a blend of aural delights! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambience.

THE STUPID RADIO SHOW 11:00 AM-1:00 PM Playing a spectrum of music from Garage Band to Big Band acoustic to electric.

NEEDLEPOINT 1:00-3:00PM Mismatched flop rock, a quick ride downtown. Don't miss the Snow White Float. I love the Snow White Float.

THE MEAT-EATING VEGAN 3:00-4:00PM I endeavour to feature dead air, verbal flatulence (only when I speak), a work of music by a twentieth-century composer — can you say minimalist? — and whatever else appeals to me. Fag and dyke positive. Mail in your requests, because I am not a human-answering machine.

EVIL VS. GOOD 4:00-5:00PM Who will triumph? Hardcore/punk from beyond the grave.

BBC WORLD NEWS SERVICE 5:00-5:30PM

BIRDWATCHERS 5:30-6:00PM Join the Sports department for their eye on the Tbirds.

HANS KLAUS' MISERY HOUR alt. 6:00-7:00PM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

RADIO BLUE WARSAW alt. 6:00-7:00PM Join Library queens Helen G. and Kim on their info quests set to only the best music.

HIP HOP HAVOC 7:00-9:00PM

THE JAZZ SHOW 9:00PM-12:00AM Vancouver's longest running prime time jazz program. Hosted by the ever-suave Gavin Walker. Features at 11.

May 4: Guitar great Grant Green and the Latin Bit.

May 11: Canadian born jazz iconoclast, Paul Bley and "footloose."

May 18: In honour of Jackie McLean's May 19 birthday, "Fire and Love."

May 25: Today is Miles Davis' birthday live recording of '60s quintet, "no Blues." Underrated trombone master Eddie Bert plays tonight.

DRUM 'N' SPACE 12:00-4:00AM Vancouver's only drum 'n' bass show. Futuristic urban breakbeat at 160bpm.

TUESDAYS

J-POP WONDERLAND 6:30-8:30 AM Japanese early morning imports!

AROUND THE MIDDLE EAST IN AN HOUR 8:30-9:30AM Middle eastern music for your morning drive.

THIRD TIME'S THE CHARM 9:30-11:30AM Torrid trash-rock, sleazy surf and pulsatin' punk provide the perfect scissor kick to your head every Tuesday morn. There's no second chance when Kung-Fu is used for evil with drunken fist Bryce. Kill-yaa!!!!

FIVE HOUR LUNCH 11:30AM-1:00PM "Have a rock 'n' roll McDonald's for lunch today!"

POLYFILLER 2:00-3:30PM TWO WORDS: AVANT GARDE FOLK.

LADY DEATHSTRIKE'S BENTO 3:30-5:00PM Power to the people! Feminist news, hiphop tracks, lesbionic rock and sushi galore!

NOOZE 5:00-5:30PM On vacation until September.

RADIO ACTIVE 5:30-6:00PM Social justice issues, Amnesty International updates, activism and fucking up the evil corporate powers that be!!!

DIGESTIVE TRACKS 6:00-7:00PM Underground hip hop music. Live on-air mixing by DJ Flipout. Old school to next school tracks. Chew on that shit.

THE UNHEARD MUSIC 7:00-9:00PM Meat the unherd where the unheard and the hordes of hardly herd are heard, courtesy of host and demo director Dale Sawyer. Herd up! New music, independent bands.

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your loco hosts Rolando, Romy, and Paulo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. Latin music so hot it'll give you a tan! ¡¡RADIO SABROSA!!

THE CANUCK STOPS HERE alt. 10:00PM-12:00AM Listen for all Canadian, mostly independent tunes.

WITCHDOCTOR HIGHBALL alt.

	SUN	MON	TUE	WED	THU	FRI	SAT
6	BBC	BBC	j p o p wonderland	suburban jungle	The Armo Connection	caught in the red	BBC
7							
8							
9	are you serious music?	Breakfast with the Browns	around the middle east	Mary Tyler Moore Show	the last desk	Venus · Flytrap's Love Den	THE SATURDAY EDGE
10			third time's the charm				
11				DIGITAL ALARM CHRONOMETER	MUSIC FOR ROBOTS/ Filibuster	Ska-t's Scenic Drive	
12		the STUPID RADIO SHOW	Five Hour Lunch		CANADIAN LUNCH		Worldbeat
1	ROCKERS SHOW			love sucks		These are the breaks	POWER CHORD
2		needlepoint	Colonel Sander's Hideout		Steve and Mike		
3			Polyfiller	Sugarcube Factory	justin's time	Little Twin Stars	
4	WIRELESS/ BLOOD ON THE SADDLE	Meat-Eating Vegan	LADY DEATHSTRIKE'S BENTO	motor dAddy	FLEX YOUR HEAD	NARDWUAR & noiz	Lucky Scratch
5		evil vs. good					
6	fillerin	BBC Worldnews	NOOZE		BBC World news	NOOZE	hearsay
		birdwatchers	radio active	Rachel's Song	entertainment desk		
7	QUEER FM	hans klaus' misery hour/ radio blue warsaw	digestive tracks	ESOTERIK/ SOLID STATE	Out For Kicks	Far East Side Sounds/ African Rhythms	RADIO FREE AMERICA
8		hip hop havoc	THE UNHEARD MUSIC	and sometimes why	on air with greased hair		SYNAPTIC SANDWICH
9	Hello India						
10	GeeTaNJali	THE JAZZ SHOW	RITMO LATINO	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	live at the hi-hat / rebel jazz
11	THE SHOW (hiphop)		Canuck Stops Here/ witchdoctor highball	str8 outta jallundar	Slippery Slot / Groove Jumping		
12							
1	IN THE GRIP OF INCOHERENCY	DRUM 'N' SPACE	AURAL TENTACLES	OPEN SEASON	Plutonian Nights	LIMP SINK	Filet of Soul/ Earwax
2							
3							
4							

10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, christian better living lp's, the occasional amateur radio play, whatever.

AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is advised. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

WEDNESDAYS

SUBURBAN JUNGLE 6:30-9:00AM Some cheese for your morning bagel

MARY TYLER MOORE SHOW 9:00-10:00AM Girl music of all shapes and sizes.

DIGITAL ALARM CHRONOMETER 10:00AM-12:00PM electronic.

LOVE SUCKS 12:00-2:00PM Music at work. (Cut up mixed genres — eclectic, electric included but not mandatory).

MOTORDADDY 3:00-5:00PM Remember: Always wear your protective eyewear! May is motorcycle awareness month! Drive Safe!

NOOZE 5:00PM-5:30PM On vacation.

RACHEL'S SONG 5:30-6:00PM Info on health and the environment, with a focus on Vancouver. Topics ranging from recycling and conservation projects to diet, health, and consuption and sustainability in the urban context. Comments and ideas are welcome.

ESOTERIK alt. 6:00-7:30PM Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the illithids.

SOLID STATE alt. 6:00-7:30PM Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Path.

AND SOMETIMES WHY 7:30-9:00PM cherry ice cream smile, icu, longstocking ... these are a few of our fave-oh-writ things. la la la!

FOLK OASIS 9:00-10:00PM The show that's not afraid to call itself folk. Featuring the best in local and international acoustic-roots music: Singer-songwwriters, cajun, celtic and beyond!

STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00AM Let DJs Jindwa and Bindwa immerse you in radioactive Bhungra! "Chakkh de phutay." Listen to all our favourite Punjabi tunes — remixes and originals. Brraaaah!

OPEN SEASON 12:00 - 4:00AM Mixed bag of suprises coming your way.

THURSDAYS

THE ARMO CONNECTION 6:30-8:30AM Bringing you the best in west coast rap.

THE LAST DESK 8:30-10:00AM Listen carefully as Johnny B brings you CiTR's classical music show. Featuring Canadian composers, amateur hour & more. Radio con fuoco, for the masses.

FILIBUSTER alt. 10:00-11:30AM From accordian to the backwoods via swingin' lounge sounds ... this show is a genre free zone.

MUSIC FOR ROBOTS alt. 10:00-11:30AM Viva La Robotica Revolution. Electronica ... noiz ... new wave, no wave.

CANADIAN LUNCH 11:30AM-1:00PM From Tofino to Gander, Baffin Island to Portage La Prairie. The all-Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. (hardcore).

JUSTIN'S TIME 2:00-3:00PM Serving up your weekly dose of Shirley Horn and other jazz-filled confections.

FLEX YOUR HEAD 3:00-5:00PM Hardcore and Punk rock since 1989. http://mypage.direct.ca/f/flxyrhed/

BBC WORLD NEWS SERVICE 5:00-5:30PM

ENTERTAINMENT DESK alt. 5:30-6:00PM Movie reviews and criticism.

OUT FOR KICKS 6:00-7:30PM No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we have fun with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM Local muzak from 9. Live bandz from 10-11.

SLIPPERY SLOT 11:00PM-1:00AM Farm animals, plush toys and Napalm Death. These are a few of my favourite things. It's all about shootin' the shit and rock n' roll, baby.

FRIDAYS

CAUGHT IN THE RED 6:30-8:30AM garage rock and other things.

VENUS FLYTRAP'S LOVE DEN 8:30-10:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here ... and bring some ice.

SKA-T'S SCENE-IK DRIVE! 10:00AM-12:00PM Scotty and Julie, playing the music that gets them dancing and singing in the DJ booth... (no, really!)

LITTLE TWIN STARS 2:00-3:30PM Underground, experimental, indie and women. Jacuzzi space rock at its finest.

NARDWUAR THE HUMAN SERVIETTE PRESENTS ... 3:30-4:00PM

NOIZ 4:00-5:00PM self-titled.

NOOZE 5:00-5:30PM On vacation.

FAR EAST SIDE SOUNDS alt. 6:00-9:00PM Sounds of the transpacific underground, from west java to east Detroit. Sound system operator, Don Chow.

AFRICAN RHYTHMS alt. 6:00-9:00PM David "Love" Jones brings you the best new and old Jazz, soul, latin, samba, bossa & African Music around the world.

HOMEBASS 9:00PM-12:00AM The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc. Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavour of homebass.

LIMP SINK 12:00-6:30AM The show that does not hate you. Lullabies for the christ-child with Mister G42 and the late Postman Pat. (Industrial-experimental-psychadelic-noise-gothic- complete with a German-English dictionary and a shiny space suit). Alternates weeks with Tobias' Paradigm Shift (Rant, phone-in and kiss your mother with the guests).

SATURDAYS

THE SATURDAY EDGE 8:00AM-12:00PM Music you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, ticket giveaways, plus ***World Cup Report*** at 11:30 AM. 8-9AM: African/World roots. 9AM-12PM: Celtic music and performances.

LICORICE ALLSORTS 12:00-1:00PM All kinds of music spoken word, interviews. Phone in for comments or requests. Tune in and expose yourself to new music and ideas.

POWERCHORD 1:00-3:00PM Vancouver's only true metal show; local demo tapes, imports and other rarities. Gerald Rattlehead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM Blues and blues roots with your hosts Anna and AJ.

RADIO FREE AMERICA 6:00-8:00PM Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think. Originally broadcast on KFJC (Los Altos, Cal.).

LIVE! AT THE HI-HAT!! 10:00PM-1:00AM "Live! —shows and bands – – admission $6.00 — Performers are subject to change." Maximum Soul.

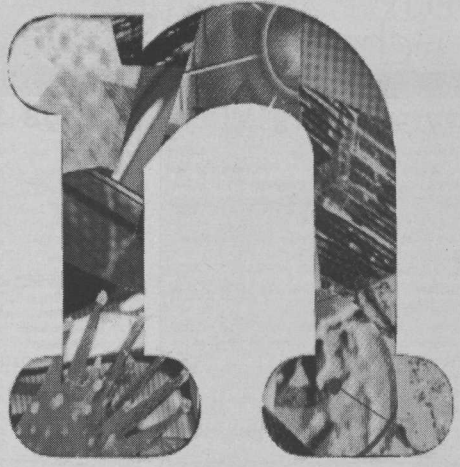
REBEL JAZZ 10:00PM-1:00AM Join Girish for some — rebel jazz..

EARWAX alt. 1:00AM-DAWN "Little bit of drum, bit of bass and a whole lot of noize." Late-night radio soundclash destined to fist you hard. Zine features, phat experimental chunes, and the occasional turntable symphony. "Money, we'll rock you on 'til the break of dawn."— G. Smiley

CiTR 101.9 fM

WHOM HOW

Arts	Rachelle Rae
Board Chair	Harry Hertscheg
Business	Thomas Hicks
Current Affairs	Sarah Efron
Demos/Cassettes	Katrina McGee
Engineer	Richard Anderson
Entertainment	Clinton Ma
Mobile Sound	Andrew Orchard
Music	Julie Colero
President	Tobias Van Veen
Production	Shane Van Der Meer
Programming	Namiko Kunimoto
Promotions	AliaHussey
Record Librarian	Alison Cole
Secretary	Christa Min
Sports	Slavko Bucifal
Station Manager	Linda Scholten
Traffic	Klaudia Zapala
Vice President	Jerome Yang
Volunteer Coordinator	Anna Friz



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N. O. I. Z. by anittak and saibot

and sometimes enahs

fridays 4:00 - 5:00

CiTR charts

WHAT'S BEING PLAYED ON 101.9 FM

HOW THE CHARTS WORK ...

The monthly charts are compiled based on the number of times a CD/LP ("long vinyl"), 7" ("short vinyl"), or demo tape ("indie home jobs") on CiTR's playlist was played by our djs during the previous month (ie, "May" charts reflect airply in April). Weekly charts can be received via email. Send mail to "majordomo@unixg.ubc.ca" with the command: subscribe citr-charts•

May 98 Long Vinyl

1	make up	in mass mind	dischord
2	murder city devils	s/t	die young, stay pretty
3	little red car wreck	motor like a mother	yoyo
4	solex	solex vs. the hitmeister	matador
5	quasi	featuring "birds"	up
6	june of 44	four great points	quarterstick
7	gaze	mitsumeru	k
8	beans	portage	zulu
9	bedhead	transaction de novo	trance syndicate
10	buffalo daughter	new rock	grand royal
11	duster	stratosphere	up
12	saboteurs	espionage garage	american pop
13	fugazi	end hits	dischord
14	dirty three	ocean songs	touch & go
15	bangs	tiger beat	kill rock stars
16	tortoise	tnt	thrill jockey
17	perfume tree	feeler	world domination
18	red monkey	make the moment	slampt
19	freakwater	springtime	thrill jockey
20	trans am	the surveillance	thrill jockey
21	polaris	polaris!	iglu
22	neutral milk hotel	in the aeroplane over the sea	merge
23	various artists	funkungfusion	ninja tune
24	love as laughter	#1 USA	k
25	red aunts	ghetto blaster	epitaph
26	david kristian	cricklewood	alien8
27	weakerthans	fallow	g-7 welcoming committee
28	transistor sound ...	s/t	bmg
29	forecasts farewell	s/t	independent
30	various artists	girl crazy!	remedial
31	uilab	fires	bingo
32	new bomb turks	at rope's end	epitaph
33	veda hille	here is a picture	page
34	propellerheads	decksandrumsand ...	dreamworks
35	braid	frame & canvas	polyvinyl

May 98 Short Vinyl

1	madigan	bonfire madigan	k
2	local rabbits	pops & company	murderecords
3	junior varsity	pep rally rock!	twist like this
4	the grifters	wicked thing	sub pop
5	the inbreds	yelverton hill	summershine
6	gaze	seedless	k
7	countdowns	love her so	scooch pooch
8	my favourite/mad planet	split	harriet
9	quadrajets	the real fucked up blues	360 twist
10	the cannanes	it's a fine line	harriet
11	ladies who lunch	everybody's happy ...	grand royal
12	various artists	free to fight	candy ass
13	mant from u.n.c.l.e.	friends to none	lance rock
14	bunnygrunt/tullycraft	split	kitty boo
15	interpreters	in rememberance of that fine ...	volcano
16	the seculars	social skills	360 twist
17	kitty craft	kitty craft	rover
18	dina martina	christmas with ...	up
19	the vendettas	can't stop	360 twist
20	various artists	melodiya	melodiya

May 98 Indie Home Jobs

1	the go devils	trigger me
2	full sketch	sketchersize
3	thee goblins	golden tokens
4	thee pirates	the pirate song
5	captain cook and the nootka sound	i'm glad for you
6	emulsifier	up the down side
7	verona	war towers
8	london paris	unmatched sock
9	dreamy angel	laundromatte queen
10	mizmo	sprite
11	the dirtmitts	amaze me
12	run chico run	pusha girl
13	closed caption radio	people of the lie
14	the spitfires	so lonely
15	touch & gos	campus radio boy
16	sloppy	burned
17	the tremolo falls	twister
18	jp5	fuzzyhead pills
19	the hounds of buskerville	blowin' off some steam
20	the spitfires	so lonely

the show top 10

sundays 10pm-12am

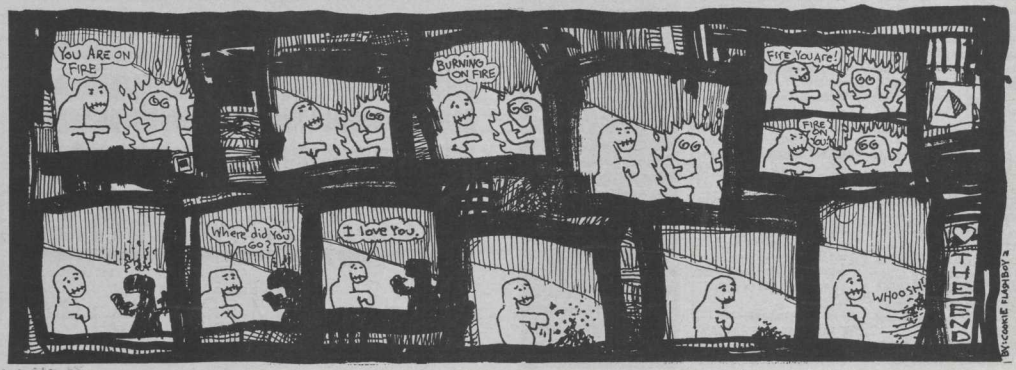
1	noreaga	n.o.r.e.
2	gangstarr	moment of truth
3	dialated peoples	work the angles
4	rahsheed & ill advised	1986
5	d.t. featuring checkmate	i got enuff of it
6	thrust	emcee
7	cocoa brovas featuring raewkwon	black trump
8	canibus	2nd round k.o.
9	shabam sadeeq	5 star generals
10	rascalz	northern touch (remix)

what we listened to ...

cadallaca • usa • mary lou lord • cheticamp • the evaporators • buffalo daughter • the halo benders • the inbreds • ec8or • photek • chestnut station • static • the secret stars • bangs • atari teenage riot • pulp • sloan • belle and sebastian •

Good Tasty Comic

by Jason da Silva



Datebook

WHAT'S HAPPENING IN MAY

SUBMISSIONS TO DATEBOOK ARE FREE! TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE JUNE ISSUE IS MAY 21ST!

FRI 1 Nomeansno, The Smugglers, Royal Grand Prix, DBS@Croatian Cultural Centre; The Mach IIIs, The Beauticians, Lavish@Anza Club; Dorothy Missing, Steve Reynolds@Portside Room; Jungle, Checo Tohomaso, The VOC Soul Gospel Choir@Starfish; Spacious Couch@Chameleon; Grande Flexe@Sonar; Thrill Squad, Saturnhead, Moneyshot@Columbia; Slam City Jam: Jeru the Damaja, Mack Patrol, J2-0@Pacific Coliseum; Bridge Burner Records Label Launch: Mother Trucker, Jesse's Girl, Celestial Magenta, JP5, Ani Kyd@Brickyard; Wow, Bonafide@The Pic; Two@Palladium

SAT 2 Spacious Couch@Chameleon; Slam City Jam: FunkDoobiest, Social Deviantz, Indo Stix@Pacific Coliseum; Duo Noblesse Oblige, Fortepianists Ruth, Ronald Moir@St. Mark's Trinity Church; Bridge Burner Records Label Launch: Blammo, Ted, The Cartels, Treecrusher@Brickyard; Green-eyed Jealousy, Casey Marshall, The Random Dolmens@The Pic; Ache Brasil@Starfish; Clumsy Lovers@HMV Robson

SUN 3 BC Children's Hospital Foundation Charity Auction@Press Club; Slam City Jam: Trike Wipeout, Minority, SNFU@Pacific Coliseum; Rick Scott, Pied Pumpkin@Chan Centre

MON 4 Matchbox 20, Cool 4 August@Plaza of Nations

TUE 5 John Howard@Sonar; Socratic Method, Four Bone Chain, Split Lip Ashtray@Starfish

WED 6 Canned Film Festival@Plaza Theatre; 10 Speed, Thurston Five@Starfish; Surfdusters@The Pic; Perfume Tree CD Release Party@Richard's on Richards; Rankin Family@Orpheum

THU 7 Canned Film Festival@Plaza Theatre; DJ Dan@Sonar; Dan Bern@Starfish; Breathe Underwater@Brickyard; Phosphene@Sugar Refinery

FRI 8 Muscle Bitches, Punched Unconscious, Bloodhag@Starfish; Soulstream@Chameleon; Solarbaby@Cafe Deux Soleil

SAT 9 *Flex Your Head* Nine Year Anniversary Show: Trial, The Get Up Kids, Braid, By A Thread, Reserve 34 and The Self Esteem Project@Seylynn Hall; Soulstream@Chameleon; Killjoys, Mystery Machine@Starfish; *Heartland Reggae*@Hollywood Theatre; Arts & Crafts Fair@Heritage Hall

SUN 10 Goldie@Sonar; The Bomboras, The Lazy Cowgirls@The Pic

MON 11 Wyrd Sisters@Chan Centre; Comedy Train (stand-up comedy): Irwin Barker, Barry Greenfeld & friends@Railway Club

TUE 12 Sarum, Carbon 6@Starfish

WED 13 Veal, David Garza@Starfish; Dave Matthews Band, Groove Collective@Plaza of Nations

THU 14 Gary Numan, Switchblade Symphony@Starfish; Bob Dylan, Joni Mitchell, Van Morrison@GM Place

FRI 15 CiTR Presents DJ Sound War Chapter V: Battle of the Four Hip Hop Elements@PNE Forum; Damn the Diva@Starfish; Namedropper@Chameleon; Mark Farina@Sonar; Ferron@Norman Rothstein Theatre; Van Morrison@Queen Elizibeth Theatre

SAT 16 CiTR Presents DJ Sound War Chapter V: Battle of the Four Hip Hop Elements@PNE Forum; The Meteors, The Deadcats@The Pic; Namedropper@Chameleon; Minority CD release party@Cobalt Hotel (917 Main)

SUN 17 New Bomb Turks, The Spitfires@Starfish; Soul Café@Sonar

MON 18 The Phantom Rockers, The Deadcats@The Pic

TUE 19 Chixdiggit, Groovie Ghoulies, Bonafide@Starfish; Ray Davies@Vogue; Fear of Drinking@Railway Club

WED 20 Wavestation, Electrosonics, Bossanova@Starfish

THU 21 Tribe 8, Che Chapter 127, Jody Bleyle@Starfish; Al Stewart@Richard's on Richards

FRI 22 Clousone Trio@Starfish; Strange Voices@Chameleon; New Meanies, Brother Cane@Palladium; A New Place To Dance@WISE Hall

SAT 23 Solarbaby@Columbia; Jazzberry Ram@Starfish; Strange Voices@Chameleon; The Deadcats, The Spectres@The Pic; African World Dance@Maritime Labour Centre

SUN 24 Le Band@Richard's on Richards

MON 25 Charlie Major@Richard's on Richards

TUE 26 Sam, Random Dolmens, Doug's Mom@Starfish

WED 27 Inuvik Drummers & Dancers@Vanier Park

THU 28 Compound Red, Sarge, Homeless Wonders, The Self Esteem Project, The Wonders@The Space; Boyz II Men@GM Place

FRI 29 Los Lobos@Plaza of Nations

SAT 30 Matthew Herbert@Sonar; Maggini String Quartet@Roundhouse

SUN 31 Vancouver Rape Relief & Women's Shelter 20th Annual Walkathon@Stanley Park; Vancouver New Music Ensemble@Vogue

SPECIAL EVENTS

CANNED Film Festival
SFU School for the Contemporary Arts presents this festival of independent, student-produced films at Plaza Theatre (881 Granville) Wednesday, May 6-Thursday, May 7 at 7pm. Doors 6:30, five bucks. For more info, 291.3514.

B.E.A.R. (Borderline Entertainment Anti-Alienation Resistance)
Two anonymous local performance artists take over public space on Saturday, May 9, 12:00pm-10:00pm. Call 916.1311 on May 8 for location.

Emily Carr Institute of Art & Design Graduation Exhibition
Here's your chance to check out one of the Vancouver art world's most exciting annual events. Open daily to the public Sunday, May 10-Sunday, May 24 from 10:00am-6:00pm. Located at 1399 Johnston St, Granville Island.

***Spring!* 2nd Annual Vancouver International New Music Festival**
A rare chance to experience the best and most innovative composers today! Featuring orchestras, ensembles, & guest soloists performing 48 new works and 19 world premieres; plus feature artist, James MacMillan. Runs Friday, May 29-Saturday, June 6 at various venues. For info, 606.6440 or www.newmusic.org

VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (side entrance)	488 6219
Anderson's Restaurant (Jazz on the Creek)	684 3777
Anza Club 3 W. 8th (Mount Pleasant)	876 7128
Arts Hotline	684 2787
Bassix 217 W. Hastings (at Cambie)	689 7734
Backstage Lounge 1585 Johnston (Granville Island)	687 1354
Black Sheep Books 2742 W. 4th (at MacDonald)	732 5087
The Blinding Light 256 E. Georgia (between Main & Gore)	
The Brickyard 315 Carrall St.	685 3978
Cafe Deux Soleils 2096 Commercial (the Drive)	254 1195
Cafe Vieux Montreal 317 E. Broadway (Mount Pleasant)	873 1331
Caprice Theatre 965 Granville (Granville Mall)	683 6099
Celebrities 1022 Davie (at Burrard)	689 3180
Chameleon Urban Lounge 801 W. Georgia (Downtown)	669 0806
Chan Centre for the Performing Arts 6265 Crescent Rd (UBC)	
Club Mardi Gras 398 Richards St.	687 5007
CN Imax Theatre 999 Canada Place	682 4629
Columbia Hotel 303 Columbia (at Cordova)	683 3757
Commodore Lanes 838 Granville (Granville Mall)	681 1531
Cordova Cafe 307 Cordova (Gastown)	683 5637
Crosstown Traffic 316 W. Hastings (downtown)	669 7573
Death by Chocolate 1001 Denman St. (at Nelson)	
Denman Place Cinema 1030 Denman (West End)	683 2201
Dr. Sun Yat-Sen Garden Main Hall 578 Carrall St.	662 3207
DV8 515 Davie (downtown)	682 4388
Firehall Arts Centre 80 E. Cordova (at Main)	689 0926
Food Not Bombs Vancouver	872 6719
Frederic Wood Theatre (UBC)	822 2678
Garage Pub 2889 E. Hastings (downtown)	822 9364
Gastown Theatre 36 Powell (Gastown)	684 MASK
The Gate 1176 Granville (downtown)	688 8701
Greg's Place 45844 Yale Rd. (Chilliwack)	795 3334
The Grind Gallery 4124 Main (Mt. Pleasant)	322 6057
Hemp B.C. 324 W. Hastings (downtown)	681 4620
Hollywood Theatre 3123 W. Broadway (Kitsilano)	738 3211
Hot Jazz Society 2120 Main (Mt. Pleasant)	873 4131
It's A Secret 1221 Granville St. (downtown)	688 7755
Jericho Arts Centre 1600 Discovery (Pt. Grey)	224 8007
La Quena 1111 Commercial (the Drive)	251 6626
The Lotus Club 455 Abbott (Gastown)	685 7777
Lucky's 3972 Main	875 9858
Luv-A-Fair 1275 Seymour (downtown)	685 3288
Mars 1320 Richards (downtown)	230 MARS
Maximum Blues Pub 1176 Granville (downtown)	688 8701
Medialuna 1926 W. Broadway	
Moon Base Gallery 231 Carrall St. (gastown)	608.0913
Mora 6 Powell (Gastown)	689 0649
Naam Restaurant 2724 W 4th Ave (kitsilano)	738 7151
Old American Pub 928 Main (downtown)	682 3291
Orpheum Theatre Smithe & Seymour (downtown)	665 3050
Pacific Cinematheque 1131 Howe (downtown)	688 3456
Palladium (formerly Graceland) 1250 Richards (downtown)	688 2648
Paradise 27 Church (New West)	525 0371
Paradise Cinema 919 Granville (Granville Mall)	681 1732
Park Theatre 3440 Cambie (South Vancouver)	876 2747
Picadilly Pub 630 W. Pender (at Seymour)	682 3221
Pitt Gallery 317 W. Hastings (downtown)	681 6740
Plaza Theatre 881 Granville (Granville Mall)	685 7050
Purple Onion 15 Water St. (gastown)	602 9442
Queen Elizabeth Theatre Hamilton & Georgia	665 3050
Raffels Lounge 1221 Granville (downtown)	473 1593
The Rage 750 Pacific Blvd. South (Plaza of Nations)	685 5585
Railway Club 579 Dunsmuir (at Seymour)	681 1625
Richard's On Richards 1036 Richards (downtown)	687 6794
Ridge Cinema 3131 Arbutus (at 16th Ave.)	738 6311
Russian Hall 600 Campbell (Chinatown)	874 6200
Scratch Records 109 W. Cordova (Gastown)	687 6355
Seylynn Hall 605 Mountain Hwy (North Van)	
Shadbolt Centre for the Arts 6450 Deer Lake Ave. (Bby)	291 6864
Sonar 66 Water (Gastown)	683 6695
Southhill Candy Shop 4198 Main (at 26th)	876 7463
Squish'd Knish 4470 Main (at 29th)	879 9017
The Space 316 Hastings (downtown)	
Starfish Room 1055 Homer (downtown)	682 4171
Starlight Cinema 935 Denman (West End)	689 0096
Station Street Arts Centre 930 Station (off Main)	688 3312
St. Regis Hotel 602 Dunsmuir (downtown)	
StoneTemple Cabaret 1082 Granville St. (downtown)	
Sugar Refinery 1115 Granville (downtown)	
Theatre E 254 E. Hastings (Chinatown)	681 8915
Thunderbird Ent. Centre 120 W. 16th St. (N. Van)	988 2473
Vancouver E. Cultural Centre 1895 Venables (at Victoria)	254 9578
Vancouver Little Theatre 3102 Main (Mt. Pleasant)	876 4165
Vancouver Press Club 2215 Granville (S. Granville)	738 7015
Varsity Theatre 4375 W. 10th (Point Grey)	222 2235
Vert/Washout 1020 Granville (dowtown)	872 2999
Video In Studios 1965 Main (Mt. Pleasant)	872 8337
Virgin Mega Store 788 Burrard (at Robson)	669 2289
Vogue Theatre 918 Granville (Granville Mall)	331 7909
Waterfront Theatre 1405 Anderson (Granville Is.)	685 6217
Western Front (303 E. 8th Ave)	876 9343
Whip Gallery 209 E. 6th Ave (at Main)	
W.I.S.E. Hall 1882 Adanac (the Drive)	254 5858
Women In Print 3566 W. 4th (Kitsilano)	732 4128
Yale Blues Pub 1300 Granville (downtown)	681 9253
Zulu Records 1869 W. 4th (Kitsilano)	738 3232

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FUGAZI

END HITS CD/LP DC's finest sons' annual status-report rocks. All long-term investors will be grateful for their initial expenditure; the return demonstrates a huge cultural-capital gain. This is a stock that you can count on, we guarantee satisfaction and security — **FUGAZI** *means "quality" in any language. New uncertain investors should take their contemporaries' word for it and jump into this* celebrated booming venture. **FUGAZI** provide everything you need: bass, two guitars, drums, some vocals and many great songs. **End Hits** is solid and huge.

14.98 CD
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CHIXDIGGIT

BORN ON THE FIRST OF JULY CD/LP From Calgary, these prairie lads know how to wield a guitar: they wave it around and shake it, and then punk rock comes out of it. Miraculous! They rip and roar, yet remain so damn catchy you'd think they were cheating. But this is no test, this is the real McCoy: vibrant, explosive, material, abundant pop rock and roll, like the great grassy and treeless plains of their homeland.

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PIZZICATO FIVE

HAPPY END OF YOU (REMIX ALBUM) CD/2LP Originally available as a series of exclusive 12-inch releases, the Matador Records' brass has finally made widely available some of the most exciting **PIZZICATO FIVE** beats to date. Look for new takes on their '60s cool cocktail savvy from **808 State**, **Momus**, **St. Etienne** and many more! **AVAILABLE MAY 5TH.**

16.98 CD
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MONEY MARK

PUSH THE BUTTON CD **MONEY** takes the wack back, way back kid. **MONEY MARK** steps up to entice us with his second Mo' Wax release — **Push The Button**. If you're in doubt, just look at his credentials. **MONEY** threw down some keys for Grand Royal & Delicious Vinyl amongst other. We believe that **Push The Button** refers to yours! **AVAILABLE MAY 5TH.**

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PERFUME TREE

FEELER CD Vancouver's own dub-wise **PERFUME TREE** trips out with a technical savvy and verisimilitude that, well, just gets better and better with each record. There is no need to convince old fans, but unfamiliar listeners should come get a listen and be rewarded. The terms dreamy and atmospheric can somewhat describe **PERFUME TREE**'s groovy and spacious style, but they cannot completely capture the particular substance that is imparted: a fine mixture of beats, ambience, electronica and haunting vocals. **BONUS:** Buy **Feeler** now and receive a cassette version of **A Lifetime Away** or **Suns Running Out** (their previous two Zulu released albums) free of charge, while supplies last.

16.98 CD

STRUNG OUT

TWISTED BY DESIGN CD/LP The latest entry in California's punk-pop soapbox derby comes from Fat Wreck's most adorned road warriors — **STRUNG OUT**! They are renowned for their tightness, so you better watch out for any oil slicks that they should send your way, dude. 15 loud, fast and melodious tunes to crank over your own spiked hubcap punk rock go-kart!

16.98 CD
10.98 LP

BERNARD BUTLER

PEOPLE MOVE ON CD As the title implies, the much-adored Mr. **BUTLER** has moved on, (in smashing style no less) from his days as guitarist in UK's ultra-debonair band **Suede.** But hey, this is no "stone-alone" type of release, instead many of **BUTLER**'s true talents are given the room they need — witness singles such as "**Stay**"! A fine record! Bravo! Well done Sir!

16.98 CD

MASSIVE ATTACK

MEZZANINE CD The appealingly dark, dub inflected sound of **MASSIVE ATTACK** has been greatly responsible for all so-called trip hop and other derivatives; **Tricky** was once amongst their ranks, while **Portished** and **Reprazent** owe them much more than a nod. And they very well may possess the definitive "Bristol sound," or at least they might be why there is such a sound to make reference to. In other words, **MASSIVE ATTACK** has been and will continue to be influential. It sounds good, it is good. Featuring **Elizabeth Frazer**, **Sarah Jay** and **Horace Andy** on vocals. **AVAILABLE MAY 12TH.** ***Limited edition deluxe imports in stock now, $36.98.***

16.98 CD

PERE UBU

PENNSYLVANIA CD Now available in the US on Tim Kerr Records, we're glad to pass this much-exalted platter your way! Whether they're a cult band or just a wacky pop band, **PERE UBU** fit the bill — delivering adventurous sounds for your ever-evolving ears. No record collection is complete without a little **UBU**! (Trust us, some of your other records will thank you for it...)

16.98 CD

FREAKY CHAKRA

BLACK LIGHT FANTASY CD/LP Let us propose that "freaky" is a reference to some older funk slang for anything or anybody sexualized. While "chakra" alludes to a metaphysical system pertaining to our inner lives. Put these notions together and we get a semblance of this **Black Light Fantasy** — a fantastical concept. A very analogue-like, synthetic sounding, driving electronica mediates this proposition. Come help discover the truth-value of this discourse. Here's a hint: it's on Astralwerks.

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DESTROYER

CITY OF DAUGHTERS (LP ONLY) Vancouver's loveliest troubadour is so soulful you'd think he were three people. Our fine friend **DESTROYER** "gives up" another sample of his generous talent. This time he enlists a few of his suave pals, so break out your finest dinnerware and good brandy. Together they will entertain you, displaying a cultivated repartee, hip sense of style and an enviable musical repertoire. They gracefully personify the term "recording artists." But there is no need to be envious of his endowment, **DESTROYER** always shares his great gifts of joy. Pop music weeps for **DESTROYER** , he is a 100% performer.

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SONGS OHIA

IMPALA (LP ONLY) Sporting the sound that **Palace** forgot, this intriguing record lives up to its anticipated hype! Offering desolate country songs rank with heartbreak, reverie and yes, even hope — these tunes will see you through any sad-sack doldrums! This is to be played again and again.

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